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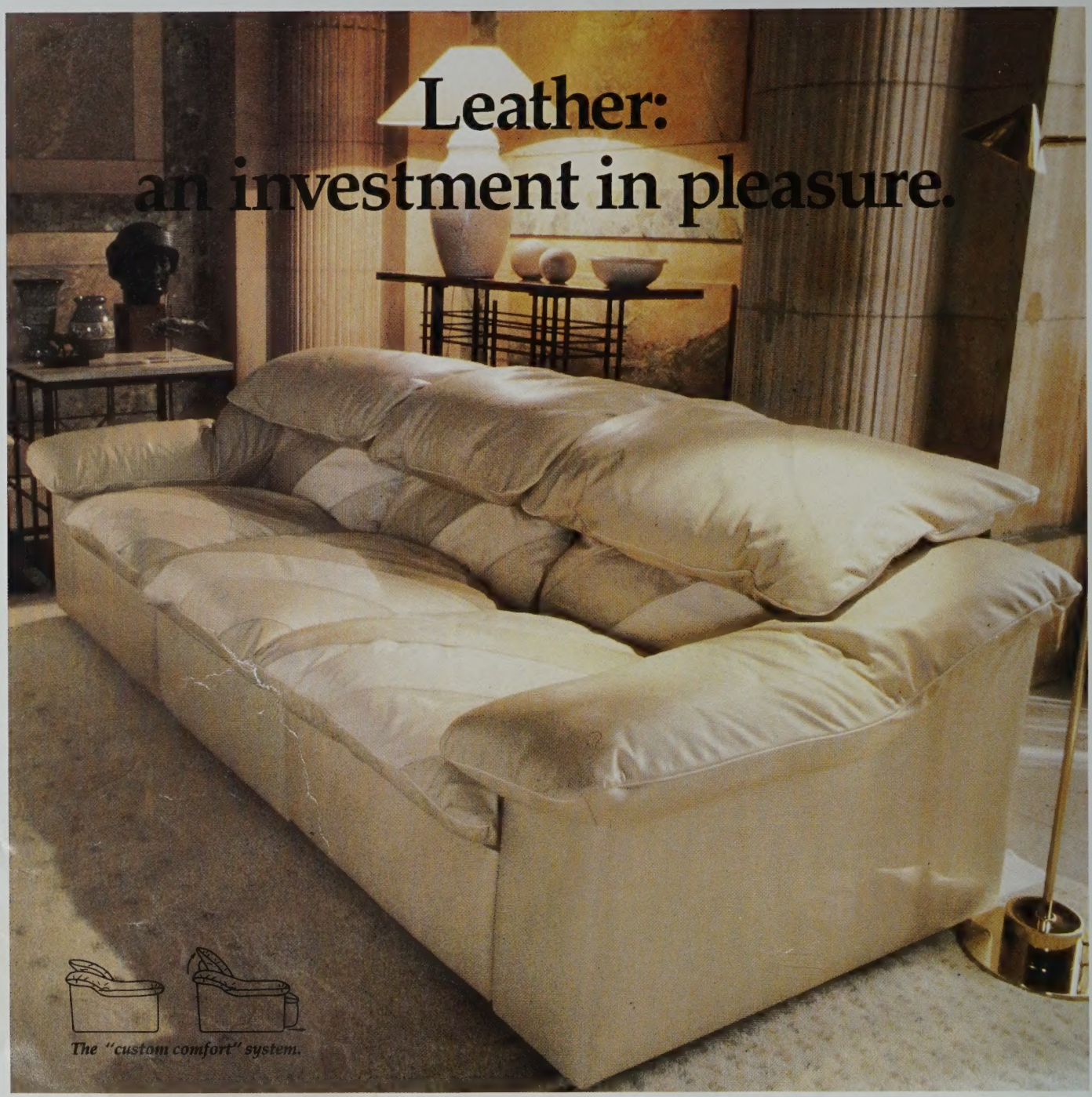
OKEECHOBEE: A City, a County, a Lake and a Down-Home Way of Life

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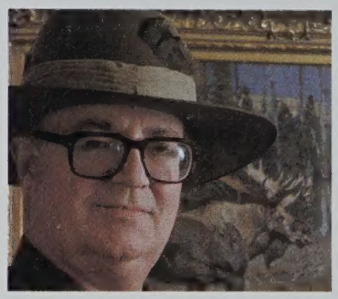
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VOLUME 79, NO. 2 **FEBRUARY** 1986



THE WIDENER LEGACY



THE PALM BEACH CAT



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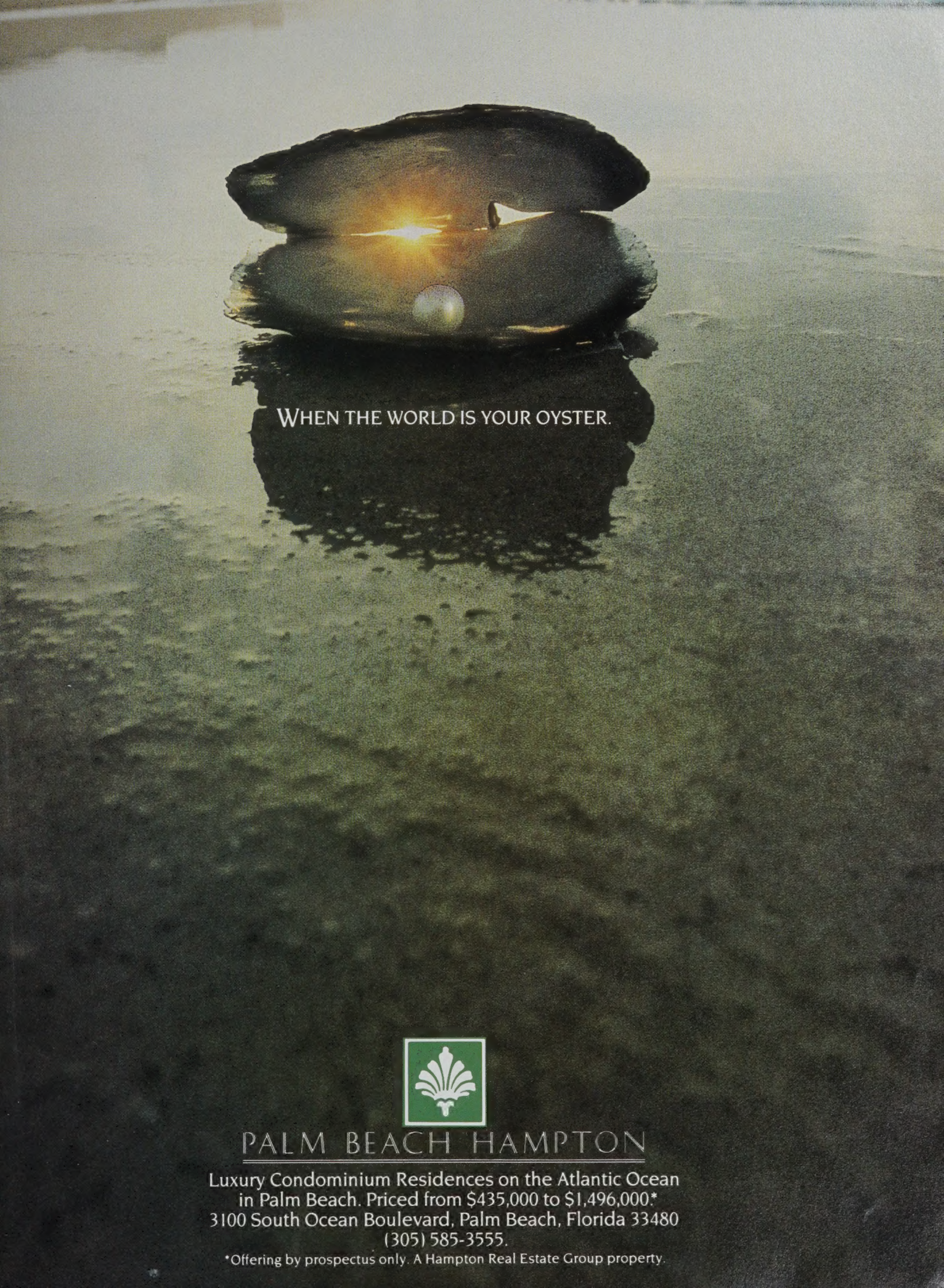
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ON OUR COVER: Contrasting colors enhance the cut of this three-piece outfit from Horsefeathers that has harem pants, a slim-cut bodice and a wrapped belt. Cover photo by Kim Sargent.

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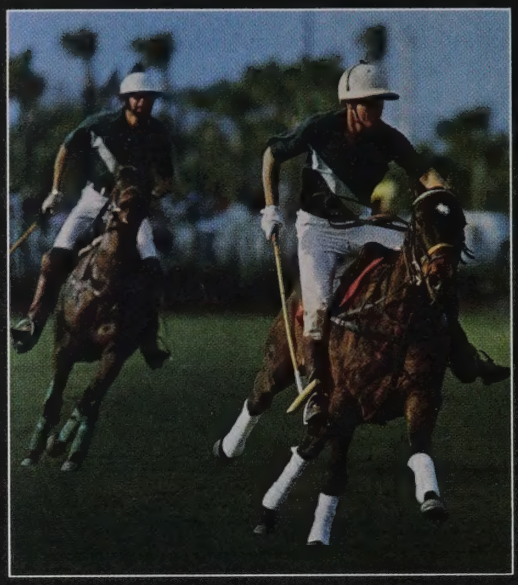


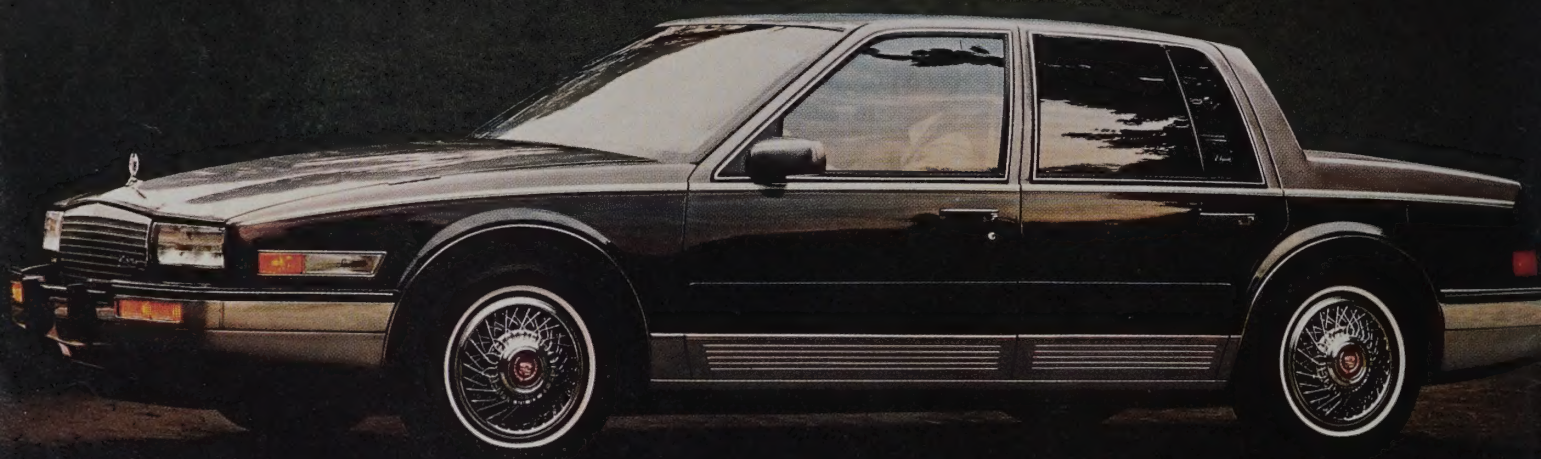
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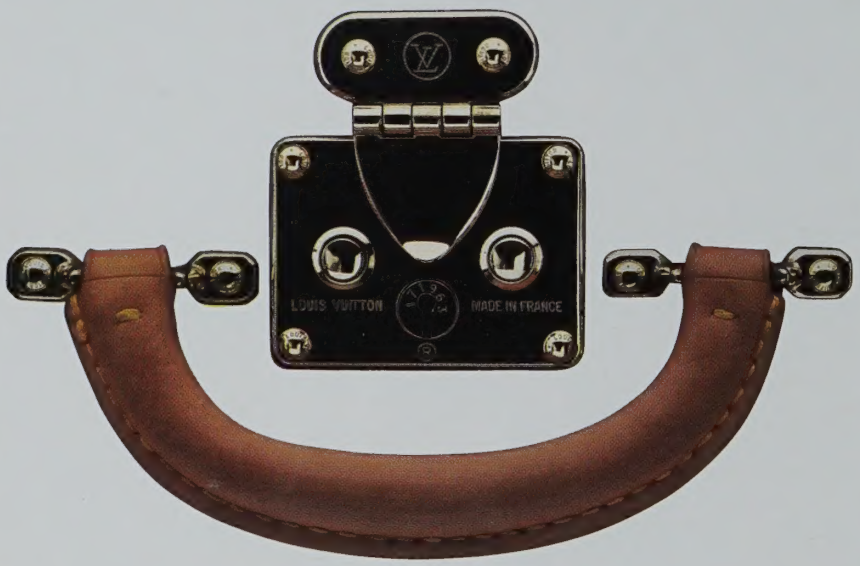


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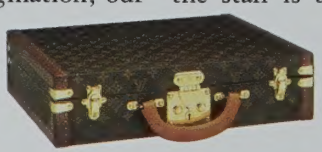


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AGNES ASH

PB DATELINE

The whimsical highlight of this month's magazine is a story about Palm Beach cats. Cats are trendy now — thanks to Andrew Lloyd Webber's musical based on T.S. Eliot's poems immortalizing the feline psyche.

Personally, I have never been able to form a lasting or rewarding relationship with cats, dogs, rabbits or chickens.

My first dog stayed three days. He was a fuzzy black-and-white puppy who wandered onto our porch in Pittstown, N.J. I named him Napoleon. It made my mother proud. She thought I was a precocious second-grade history student.

Actually, the choice had no academic significance whatever; I got the name from one of my favorite pastries. The alternate name I had in mind was Charlotte Russe, not suitable for a male dog.

Napoleon stayed three days before his primary owner claimed him.

Next I had a rabbit, a huge white one with pink eyes. My brother got the one with blue eyes on the assumption he had the boy. When the difference was explained, my rabbit was named "Bucky."

He was around for almost a year, but disappeared the day after we saw hunters crossing our back field.

I didn't mourn excessively. Bucky once chased me across the lawn to bite a crescent-shaped hunk from the calf of my leg. He was feuding with his wife when I disrupted the "domestic disturbance" by returning from school idly swinging a bag of books. Bucky obviously thought I was taking sides against him.

My first cat encounter occurred when a medicine show wagon stopped by our house and dropped off two cats. The grey cat ran away immediately, but a black-and-white cat remained to win me a prize in the "biggest" category at the American Legion pet show.

Now I had a prize-winning pet, creatively named Tom. When the medicine show came back to town the following year, he rejoined it. My mother served as his agent. She took Tom to visit his old companions because he had shredded the hems of her draperies.

One of our sons received a baby chick, dyed blue, in an Easter basket. It followed him around the house. Eventually the chick molted and became an ugly Rhode Island Red adult with a bad temper. One day, as chickens will, that chicken crossed the road at the wrong time. My son still grieves for that chicken although he now has a wife, two children, three birds, a cat and two dogs — all paternally indulged. Pet lovers, it seems, are born to pamper. □

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Left: Boca West members may enjoy the three pools of the Aquatic Center. Right: 34 Har-Tru courts keep even the most avid tennis players happy. Far right: Lush landscaping adds privacy and distinction to homes throughout the Boca West community.





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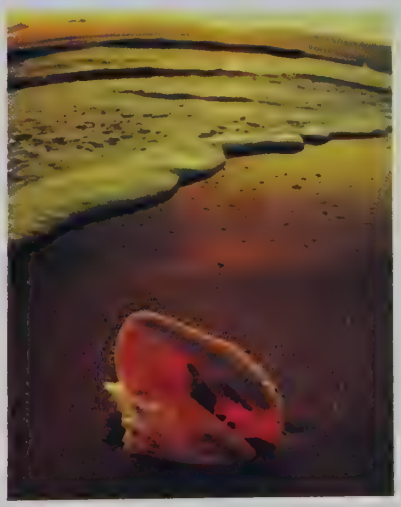
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Saving Face

If the art of "saving face" is to avoid disgrace or discomfort, Dr. Joseph G. McCarthy is a face-saver par excellence — sans apology.

As director of the Institute of Reconstructive Plastic Surgery at New York University Medical Center, he heads a team that includes the specialties of plastic surgery, pediatrics, orthodontics, prosthodontics, ophthalmology, radiology, neurosurgery, otolaryngology, psychology, human genetics and others.

The group coordinates a series of clinics for craniofacial deformities, cleft lip and palate, ophthalmic plastic surgery, Down's syndrome, facial palsy, microsurgery, hemifacial atrophy, hemangiomas and congenital facial tumors.

The team aids in the rehabilitation of stroke, cancer and burn victims, those involved in automobile, shooting and industrial accidents and those with birth deformities.

Every Monday members of this elite group gather in a small, white room at NYU Medical Center together with interns, students, residents and visiting physicians from other institutions here and abroad. Theirs is a two-fold purpose: to evaluate the progress of the patients on whom varying degrees of miracles have been performed and to teach.

In any given year, over 6,500 patients might be treated by the assembled plastic surgeons, geneticists, dental surgeons, eye and ear specialists and others. According to Robert E. Bochat, executive director of the National Foundation for Facial Reconstruction, approximately 40 percent will be children — most of them with birth deformities such as Crouzon's disease and Down's syndrome.

Another 25 percent of patients are victims of injury, primarily hand injuries that are work and home related, and due to other factors, too. Renee Katz, a young music student, had her hand replanted here after she was pushed from a subway platform.

Another 10 to 15 percent of patients are cancer or stroke sufferers whose diseases have left them with gaping holes in their faces where once a nose or cheek might have been, or locked in a facial paralysis that left once-normal features distorted and frightening.

Of the thousands of patients



REBECCA BARBIER

treated annually, only a small percent come to the institute for aesthetic surgery — the facial, eye, nose and other cosmetic improvements that most of us visualize when we hear the term *plastic surgery.*

Mr. Bochat invited me to join him during one recent Monday meeting. The children whose reviews were taking place this particular day included a baby whose skull sutures had not opened to allow for the brain's growth, a youngster with facial paralysis and a little girl whose tongue was so large it could not be contained in her mouth.

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On the viewing wall was a "before" photograph of the 18-month-old baby. His skull and face were grotesquely deformed. Because the coronal suture of the skull had not opened to allow for the growth of the brain, his face had developed abnormally, bulging and sagging in a cruelly haphazard jigsaw.

Alongside the baby's photograph, Dr. McCarthy sketched the specific steps taken to redesign what nature had wrought referring occasionally to a number of X-rays aligned on a wall across the room. It was "doctor" talk — "remodeling of the frontal bone and extensive strip craniectomy of the right coronal suture . . . a bilateral sagittal craniectomy for sagittal synostosis . . . the craniectomy was extended posteriorly and toward the midline until the craniectomy from the left and right side joined one another."

Various specialists contributed their thoughts on the procedure, offered insights, questioned methods, made observations. The atmosphere was professional, quietly intense, involved. When the subject matter was exhausted and all nodded understanding and agreement, a nurse ushered the patient and his parents into the room.

In waddled an overalled, diaper-padded toddler clutching a favorite toy in his chubby little hands. He tottered up to the front of the room and was lifted onto a seat beside the photograph and diagrams on the wall. As he chatted amiably with the assembled cast that obviously had become his friends over the months of rehabilitation, I leaned forward craning over the heads of others to view the results.

So much for cool professionalism. The sting of tears, the rush of emotion were instant and forceful. This beautiful little creature with the large dark eyes, curly dark hair and prettily proportioned features was so unlike the photograph he sat beside, it seemed impossible that this child was the former baby. Nothing in his animated, normally developing little face betrayed anything of its previous incarnation.

Dr. McCarthy and his associates have days like that, gratifying days when the rewards of their work are almost magical in the extreme. Some facial defects once considered disastrous to new parents are commonly treated today. Cleft lips (harelip) are regularly corrected and usually done when the child is quite young.

Craniofacial dysostosis, known as Crouzon's disease, is a congenital facial deformity in which the mid-face, especially in the area of the eye sockets, fails to grow. The forehead and lower face continue developing but the lack of mid-face growth creates eye sockets too small to accommodate the eyes which bulge out giving the patient a "frog-like" appearance.

Children afflicted with this disease once were hidden away or institutionalized. Even up until the

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1960s, little could be done surgically for them until age 10 or 12. By that time, peer, family and public rejection had added considerable psychological damage to their already-overwhelming physical burden.

Today, thanks to the surgical skills of Dr. McCarthy and his colleagues as well as technological advances, improved anesthesia, blood banking and superior intensive care, months-old babies with this condition are operated on successfully. By lessening their deformities, the surgeon enhances the normal growth of the child's facial bones thus reducing the need for later massive and often life-threatening reconstruction.

Through a new program established at the institute, Down's syndrome children also benefit from early surgery. The condition is characterized by an enlarged tongue, maldeveloped jaw and a mongoloid slant to the eyes. Surgically reducing the thickness of the tongue improves the child's eating function and enables the teeth to develop normally. Other operations help correct the slanting eyes, flattening of the forehead and rebuilding the jaw.

Critics argue that these cosmetic improvements cannot change the basic intellectual capacity of such children. However, studies in Germany and Dallas indicate that early surgical improvements are socially beneficial to both the child and family. Dr. McCarthy points out that they look better and are treated better because society reacts to them in a more positive way.

"In our culture the way one looks makes a difference in the response one gets," observes Dr. Frances Cooke MacGregor, research scientist and member of Dr. McCarthy's rehabilitation team at NYU Medical Center. "It is the face that defines one's identity because it defines the reaction of others." Facial disfigurement is one of humanity's most intolerable handicaps, she believes, because a person who is "ugly" is devalued and set apart. "To be disfigured," Dr. MacGregor concludes, "is to be an object of staring, curiosity, pity, rejection, ridicule, remarks and discrimination."

Dr. McCarthy's goal is to change that. He and his team are dedicated to giving everyone from the youngest to the oldest patient the opportunity to face the world without disgrace or discomfort. He looks to the day when transplantation of a donated nose or ear is as commonplace as the transplanting of the heart, lungs, kidney, cornea, liver and pancreas performed so routinely today. "Thanks to microsurgical techniques, we have the ability to *replant* human hands and

Continued on page 118

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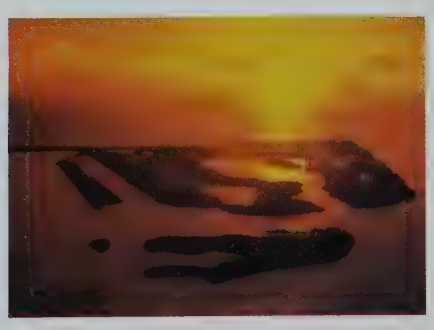

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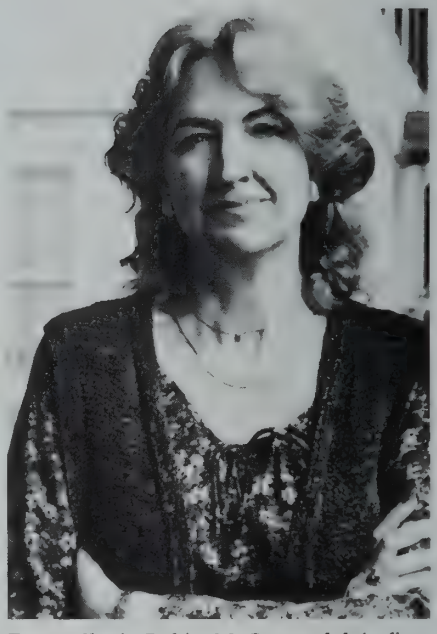
ALDEN WHITMAN

FIRST EDITIONS

This, the calendar tells us, is the official start of the mating season, the month of love, or at least declarations of that feeling, and a time for the exchange of valentines. The origin of singling out February to celebrate love is lost in the mists of legend, but a good guess would be that in temperate climates in the Northern Hemisphere February clearly signals the end of winter's depths and the onset of spring, a period associated with the stirrings of one's vital juices. Several centuries ago, Chaucer struck off a valentine poem whose sentiments are still valid today. Let me recall it for you:

Ye been to me my gynnvng and myn ende,
Sonne of the sterre so bright and clere of hewe,
Alwey in oon to love you freshly newe,
By God and by my trouthe, it is myn entente;
To lyve or dye, I wol it never repent!

With such bracing feelings in mind, skip with me to the present and books that exemplify the princely kingdom of love. One of the best is, I think, certain to astonish you, for it has to do with a true-life love affair that is vividly described in *Dear, Dear Brenda: The Love Letters of Henry Miller to Brenda Venus,* edited by Gerald S. Sindell (Morrow, $17.95). A young aspiring actress and dancer, Brenda Venus (What an appropriate name!) met the celebrated writer in California when he was in his 80s; she attracted his interest by her good looks and lively mind. Strangely, the author of *The Tropic of Cancer* and *The Air-Conditioned Nightmare* began to write letters — hundreds of them — to his neighbor, expressing an ardent affection



JERRY BAUER

Dansville *is Robin McCorquodale's first novel which chronicles a Texas romance.*

that is, of course, partly the fantasy of an older man. Miller, however, was no ordinary suitor, but one who could use words to marvelous effect. His feelings tumbled out like a torrent, so these extraordinary letters reveal a joyful attachment to a young woman in a relationship which brought them happiness.

Romance in another form will, I believe, tantalize you in a fine first novel by a Texas writer. The book demonstrates once again that the plains of the Lone Star State spawn stories on a grand scale. The writer is Robin McCorquodale; her stories and poems have been appearing in national magazines, and her novel is *Dansville* (Harper & Row, $16.95). The book takes us to the cattle country just after World War II and into the lives of two people: Elaine Menutis, a recent widow trying hard to make an adjustment and facing an economic pinch, and Hugh Littleton, a younger man, the



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son of a local land baron, almost too big for his britches. At the outset, Elaine is determined to keep fresh the memory of her husband by evading the social whirl, but Hugh manages to break through her reserve; so the novel traces the development of this relationship in which a woman's love and ardor help to make Hugh a more mature person. The process is traumatic, as conceived by the author who saves herself from a somewhat trite plot by artful storytelling and good writing. Texas is so vast that the story easily moves from a small town to the wealth and sophistication of Houston. Robin McCorquodale is certain to be heard from again, which is all the more reason for enjoying her novel now.

While we are in the Southwest, let's all raise a cheer for a compelling saga of a family involved in settling the Kansas Territory a hundred years ago. This book is fiction based on fact, but fiction that sparkles with well-drawn characters and pulls no punches in its honesty. The author is Robert Douglas Mead, a former book editor who died shortly after completing his manuscript. His novel is *Heartland* (Doubleday, $19.95), and it is based in part on his family papers supplemented with diligent research. The book centers on the Pride family and tells about a life on the Great Plains where determined settlers tried to hack out a living and come to terms with the Indians and the vanishing herds of buffalo. The main tension is between two cultures — the whites and the Indians. Mead invests this struggle with admirable realism and develops a cast of characters who think and talk about their adventures with credibility. The book is full of American lore from the world of our immediate forefathers.

This must be saga month, for I have another one for you, a most unusual story of a man's climb to success in a milieu made popular by *The Thornbirds*. The book is, in fact, a first novel by a writer of impressive power. The author is Veronica Geoghegan Sweeney, who has worked as a singer, actress and playwright; her gripping book is *The Emancipist: A Saga of the Early Days of Australia* (Simon & Schuster, $18.95). (The word "emancipist," by the way, is the one Australians use for ex-convicts, especially those convicted of crimes in England and Ireland and transported to Australia as a penalty.) Sweeney's excellent novel is the turbulent story of Arian O'Brien, whose voyage to Australia — Tasmania, in point of fact — originated in his troubles in the Irish potato famine. From his early poverty as a convict laborer, O'Brien makes his precarious way upward. He is bested in a struggle for a woman he loves, then marries but without love, and raises two children who fail to appreciate their





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father's efforts for them. His riches come from his position as a landlord and then as owner of a newspaper chain. Wherever he goes, however, he carries with him the denigrating label of "emancipist" to remind him of his past. Ultimately, of course, there is a happy ending. Although this novel contains some of the elements of a costume drama and is not very daring in its plot, Sweeney does zip along in prose that is a good deal above average. Television has already bought the book for a mini-series.

This is also a month for first novelists. To prove it, I give you Diana Stainforth, former secretary to Dame Rebecca West, who has written an old-fashioned page turner in *Bird of Paradise* (Crown, $16.95). It is the lively tale of an ambitious and fetching young woman who becomes a race-car driver in Europe between the wars. The heroine is Mara, an orphan whose early years were poverty bound. She gives up hope of marrying her chosen love, and instead marries Alexander Ruston, heir to a motor-car fortune, in order to taste the good things of life. Through her father-in-law, Mara is able to take up race-car driving in which she finds the thrill of success. Her former flame, however, puts in an appearance, and Mara feels obliged to find a way to fulfill that romance while maintaining her marriage to Alexander. Stainforth creates a whirlwind, and if it's not the most inventive or original story you've ever read, you will nonetheless discover that it does hold your interest from first to last.

I have still another first novel for you, vastly different from *Bird of Paradise*. This one, by a poet of established reputation, speaks to the contemporary concerns of women in search of their own identities. The author is Holly Prado and the book is *Gardens* (Harcourt Brace Jovanovich, $14.95). In size it is more of a novella than a novel, but in depth and penetration it is a sensitive probing of the lives of three women at points of important decision. There is Sheila, brooding and restless and poised; at 22, she is between two lovers. With her college years just behind her, she yearns for independence. Her mother is Kate, entering middle age with a marriage grown listless and wanting to find a new vital interest other than her painting. The third woman in the trio is Kate's mother, Audrey, a widowed fashion executive, who at age 65 is facing retirement with outward grace but inner turmoil. The skillful narrative develops utterly persuasive characters about whom we quickly care.

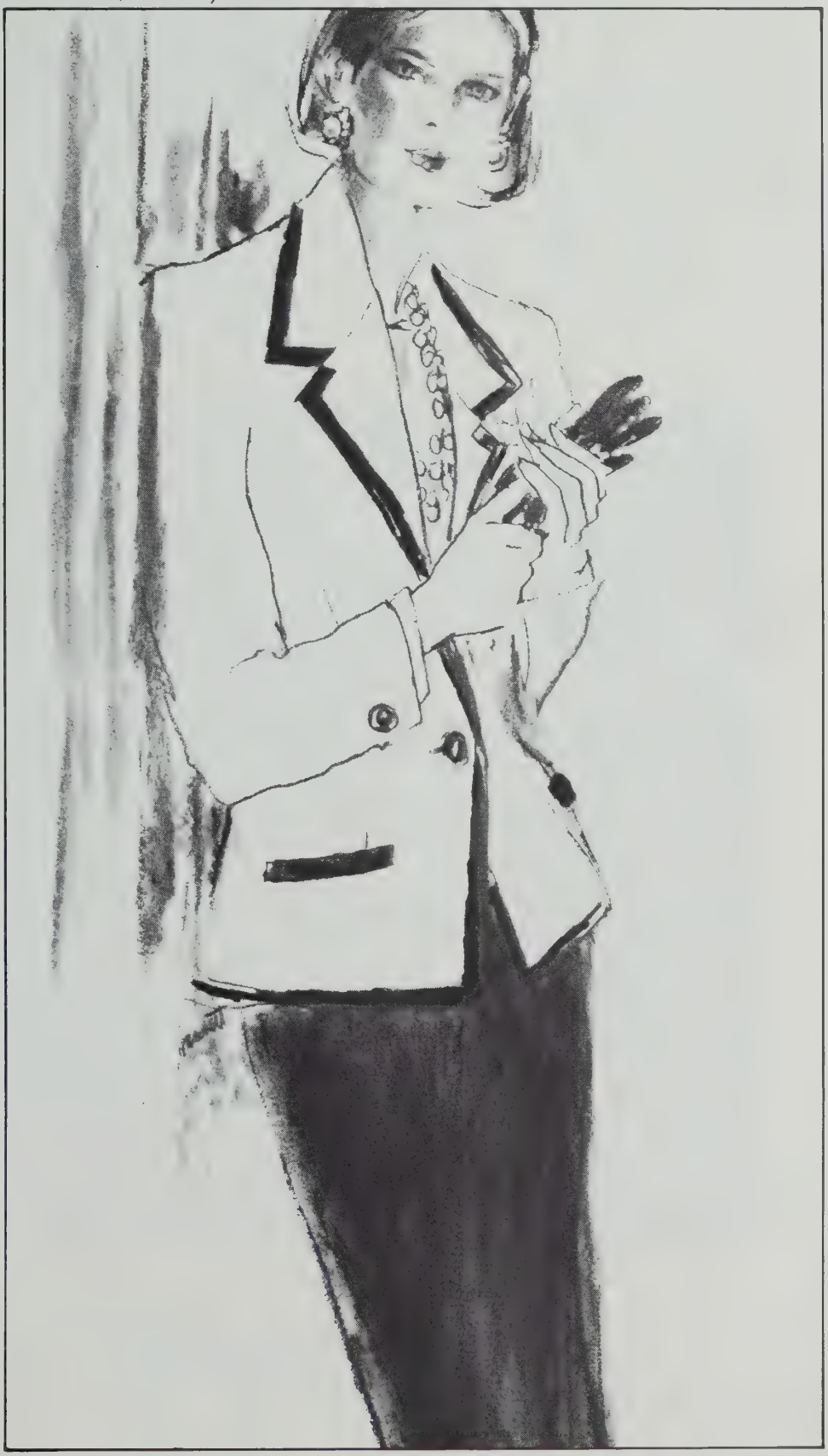


PHOTO COURTESY OF VERONICA GEOGHEGAN SWEENEY

Veronica Geoghegan Sweeney's first novel traces one man's journey to success.

Several years ago Geoffrey Wolff wrote a highly regarded account of his father's life called *Duke of Deception*. With wryness and perspective, he told how his father hopped, skipped and jumped as a confidence man, often in the toils of the law and just as often exuding a certain charm. Well, now Geoffrey Wolff has written an exhilarating novel in which he juggles five lives in a realistic and highly entertaining fashion. The novel is called *Providence* (Viking, $16.95) after its locale, the capital of Rhode Island. The book's

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personae include Adam Dwyer, a criminal lawyer and establishment figure, his wife, Clara, police Lt. Corcoran, Skippy, a petty criminal who dreams of being a big-time crook, and Lisa, a waitress easy on her virtue. The book's action is compressed into six months, starting with the discovery of a body in the Providence River and ending when Adam Dwyer, his wife and son take a yacht trip together. Although mystery and suspense are involved in this classy novel, what gives it its special appeal is its beady-eyed look at crime and corruption under and above ground in an old Yankee port city. The passion and zest of the city are captured through a very well-constructed set of characters and a plot that does not strain credulity.

There is more than a mite of sex in *Providence*, and that may well kindle your interest in a superb exploration (and, I hasten to add, a diverting one) of the question of why sex is necessary. The answers are supplied by a Harvard biologist, Adrian Forsyth, in *A Natural History of Sex: The Evolution of Sexual Behavior in Man and Other Living Things* (Scribners, $18.95). Despite a title that is not catchy, the book itself tells the absolutely fascinating story of the genetic background of sex. It examines such topics as courtship rituals, pair bonding and competition for mates. Forsyth goes into the history of incest, among other touchy matters, and he shows how human conduct differs from that of other animals. This is all science, yet it gets to us with a raconteur's wit, for Forsyth wears his learning lightly. You'll be happy to know, by the



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way, that he concludes with loud applause for sex. Yes, it is necessary — as well as delightful.

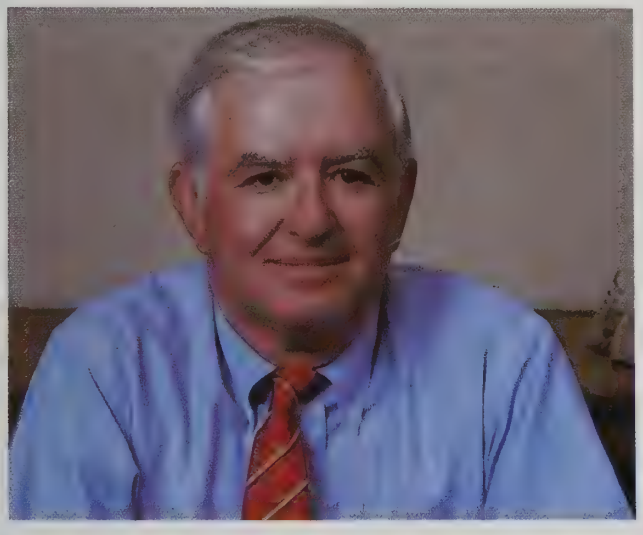
Larry L. King is the author of, among many other things, the notably successful play, *The Best Little Whorehouse in Texas.* He is also a highly practiced writer who has had his good moments and those not so good. The writing trade is like that, and it takes a certain degree of hardihood and a sense of humor to survive. He has clearly had some extraordinarily zany moments in his freelance career along with some very pleasant ones. Now it has occurred to him to give an account of his "writerly" ways in *None But a Blockhead* (Viking, $17.95), a book whose title is taken from Samuel Johnson's celebrated dictum, "None but a blockhead ever wrote, except for money." His book will appeal to all who have ever tried to write anything more than a shopping list, or who have been curious about how writers go about their work and what it is that motivates them. King is very, very funny — and amid the laughter, very accurate.

I've told you about Berton Roueche, *The New Yorker* writer, on several occasions, and always with praise for his sophisticated style and his inquiring mind. Although Roueche made his reputation as a medical journalist, he has lately recycled himself into one of our very best travel writers. He has a reporter's eye for the small, yet telltale facts about a place he visits that suddenly enlarges our perception of his excursions and makes us his veritable companions. Eighteen of his graceful pieces from *The New Yorker* are now collected in *Sea to Shining Sea: People, Travel, Places* (Dutton, $18.95), including such jewels as his profile of Portland, Ore., the Mississippi River and Alaska. For good measure, Roueche has added reportage on five of his trips to Europe. If I use the adjective "engaging" to describe Roueche's seamless style, I do it deliberately and in the best meaning of the word — he *does* grasp your undivided interest from the first paragraph and holds it to the very end.

A couple of years ago Joseph Heller, the *Catch-22* author, was suddenly stricken with Guillain-Barre syndrome, a debilitating and sometimes fatal paralysis. It came on him in a few hours and without warning. For six anxious months he was in the hospital, making a very slow recovery of body and spirit. Heller was substantially helped by a man named Speed Vogel, sometimes artist, businessman and herring taster, who rallied around as the writer's



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messenger, servant and shaman. He wrote and signed Heller's checks and in other ways conducted his life for him, dealing with his problems and his friends with a loyalty far above and beyond the call of duty. There were wacky moments, for Heller was no docile patient. Now that Heller is virtually fully recovered, he and Vogel can look back over the illness with a humorous perspective, which they distill in *No Laughing Matter* (Putnam, $17.95). Someone has described the Heller-Vogel companionship as something right out of a Laurel and Hardy movie, and it surely has all the elements of an antic story.

Love, which we celebrate this month, is supposed to kindle sparks in us emotionally — and I'm all for that — but I like to add a little spice to the cuisine to go along with it. To this end, I've just discovered a most tempting collection of recipes from around the world that Jessica Harris has put together in *Hot Stuff: A Cookbook in Praise of the Piquant* (Atheneum, $16.95). The book features dishes, 200 of them in fact, in which spices play an important part.

Finally this month — and this is for you lovers of intrigue — there is Malachi Martin's *Vatican* (Harper & Row, $18.95), a novel that centers on Richard Lansing, an American confidant of five popes, who spins a tale that almost could be realistic, but turns out to be engrossing fiction. Major events are cleverly woven into the plot. It's the best in the genre for a long time and almost certain to hit the best-seller list with a wallop. □



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DAYS & NIGHTS

Following is a list of area events for the month of February. Although we make every effort to ensure accuracy in our calendar, occasionally schedules change after we go to press.

THEATER

Actor's Workshop and Repertory Co. 308 S. Dixie Highway, West Palm Beach. 655-2122. Thursday through Saturday at 8 p.m.; Sunday matinee at 2:30 p.m. Through Feb. 16, *Requiem For the King* by Ira David Wood, a tribute to Elvis Presley; Feb. 20 through 28, *Adult Orgasm Escapes From the Zoo* by Cario Fo.

Burt Reynolds Jupiter Theater. 1001 Indiantown Road, Jupiter. 746-5566. Dinner service begins two hours before show. Curtain time Tuesday through Saturday at 8:30 p.m.; Wednesday and Saturday matinees and Sunday champagne brunch at 1:30 p.m. Through Feb. 16, *Orphans* starring Jayne Meadows; Feb. 18 through March 16, *Taken in Marriage.*

Caldwell Playhouse. 286 N. Federal Highway, Boca Raton (Inside the Boca Mall) 368-7509. Tuesday through Saturday at 8 p.m.; Sunday evening at 7 p.m.; matinees on Wednesday and Sunday at 2 p.m. Through Feb. 9, *Murder Among Friends,* a comic who-done-it; Feb. 18 through 28, *Fridays,* a new comedy by Andrew Johns.

Coastal Players. Jupiter High School Theater, Jupiter. 746-6303. Friday and Saturday at 8 p.m.; Sunday at 2 p.m. Feb. 7 to 9, *Little Me* by Neil Simon.

Coconut Grove Playhouse. 3500 Main Highway, Coconut Grove. 442-2000. Tuesday through Saturday at 8:15 p.m.; Wednesday, Saturday and Sunday matinees at 2 p.m. Feb. 7 through 16, The Miami Film Festival; Feb. 21 through March 16, *Berlin to Broadway with Kurt Weill: A Musical Voyage.*

Delray Beach Playhouse. Lake Ida Park, N.W. 9th St. and Playhouse Isle, Delray Beach. 272-1281. Thursday through Saturday at 8 p.m.; Sunday matinee at 1 p.m. and Sunday twilight performance at 4:30 p.m. Feb. 27 and 28, *Anything Goes* by Cole Porter.

Florida Atlantic University Theater Department. University Theater, Glades Road, Boca Raton. 393-3020. Friday and Saturday at 8 p.m.; Sunday at 2:30 p.m. Feb. 7 through 16, *Babes in Arms.*

Florida Repertory Theater. 201 Clematis St., West Palm Beach. 832-6118. Thursday through Saturday at 8 p.m.; matinees on Thursday, Saturday and Sunday at 2 p.m. Through Feb. 2, *Desire Under the Elms* by Eugene O'Neill; Feb. 6 through 28, *Kismet.*

Jan McArt's Royal Palm Dinner Theater. 303 Golfview Drive, Boca Raton. 426-2211. Dinner service begins two hours before show. Curtain time Tuesday through Saturday at 8 p.m.; Sunday at 6 p.m. Wednesday and Saturday matinees at 2 p.m. Feb. 1 through March 16, *Brigadoon.*

Lake Worth Playhouse, 713 Lake Ave., Lake Worth. 586-6410. Friday through Sunday at 8 p.m.; Sunday matinee at 2:30 p.m. Feb. 21 through 28, *Carnival.*

Little Palm Theater for Children. Royal Palm Theater Center, 303 Golfview Drive, Boca Raton. 488-2447 or 395-7975. Each Saturday at 9:15 a.m.

PREVIEW

Everyone knows it's almost impossible for talented young professional musicians to find a manager willing to take them on and groom their careers. How many of them have heard the "Don't Call Us — We'll Call You" line? If this *is* the case, then it's reasonable to wonder how today's superstars such as pianist Emanuel Ax, flutists Paula Robinson and Eugenia Zuckerman, and the Tokyo String Quartet managed to break in to the concert circuit.

These and other performers have had the opportunity to work with a person who recognized their talent and understood the difficulties of "starting out." Her name is Susan Wadsworth, and she *does* care. For 25 years she's enjoyed the gratification of identifying these young people — talented musicians .

She gives young talent that all-important "break."

"Everyone knows the tricks for starting out a career," she says. "I tell the artists exactly what I think — I can say things that might be considered harsh. I can, because they know *I'm* the one who loves them the most, who wants everything for them."

Unknown to most of South Florida's concert audience, Wadsworth's New York-based Young Concert Artists Inc. has a direct line to the Sunshine State. Look at the program credits the next time you attend the Norton Gallery of Art's "Tuesday With Music Series," or Boca Raton Temple Beth El's "Young Artist Series," or the inaugural season of Temple Sinai's "Young Artist Concert Series" in Delray Beach.

All these programs feature artists from the New York roster of the Young Concert Artists Inc. And there's no better place to see and hear the stars of tomorrow than at such performances. In fact, it's the young artists that need the encouragement and the audience rapport and support in order to further their careers.

Here are some of the Young Concert Artists you can catch in the South Florida area during February and March. Violinist Chantal Juillet will play at the Norton Gallery on March 25. Miss Juillet won first prize in the Quebec Music Competition at the age of nine and gave her first recital and concerto appearance performing the Bach Concerto in A minor with the Sherbrooke Symphony. She has also won the Montreal Symphony Competition and the Prix d'Europe of the Music Academy of Quebec.



Clarinetist Paul Meyer
Young Artist Series
Temple Beth El, Boca Raton

Clarinetist Paul Meyer will perform at Boca Raton's Temple Beth El on Feb. 16, and violinist Sung-Ju Lee will be there on March 16. Nineteen-year-old Paul Meyer graduated from the Conservatoire de Musique in Paris and won the 1984 Young Concert Artists International Auditions. In 1983, at the age of 22, Sung-Ju Lee was selected as one of the year's "Outstanding Young Artists" by *High Fidelity-Musical America* magazine.

Violinist Benny Kim can be heard on Feb. 15 as part of the Temple Sinai Series in Delray Beach; soprano Dawn Upshaw is on stage, March 15. The *Washington Post* music critic called 22-year old Kim's violin technique "dazzling" and went on to say, "His is a style that touches the peak of romantic violin-playing."

Thanks to people like Susan Wadsworth, we can hear musical talent in the sunrise of their careers right here in South Florida. Our New York connection — Susan Wadsworth and Young Concert Artists Inc. — is right in tune with the times.

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PALM BEACH

BAL HARBOUR

Through Feb. 8, *Willie Wonka's Chocolate Factory;* Feb. 15 and 22, *Huckleberry Finn.*

Miami Beach Theater of the Performing Arts. 1700 Washington Ave., Miami Beach. 673-8300. Curtain at 8 p.m.; matinee days vary and performances begin at 2 p.m. Feb. 12 to 22, *Dreamgirls,* the Tony award-winning musical.

Musicana Dinner Theater. 1166 Marine Drive, West Palm Beach. 683-1711, 428-6018. Dinner at 6 p.m. followed by the show. Audience dancing between acts. Feb. 1 through 28, *Solid Gold II,* musical revue.

Parker Playhouse. 707 N.E. 8th St., Fort Lauderdale. 764-0700. Curtain at 8:15 p.m.; matinee days vary and performances begin at 2 p.m. Feb. 4 through 22, Line Renaud in *The Incomparable LouLou;* Feb. 25 through March 15, *Biloxi Blues* by Neil Simon.

The Ring Theater. University of Miami, Coral Gables. 284-3360 or 284-6889. Tuesday through Saturday at 8 p.m.; Saturday matinee at 3 p.m. Feb. 12 through 22, The Bob Clark New Play Festival.

Riverside Children's Theater. 400 Beachland Blvd., Vero Beach. 231-6990. Feb. 1 at 1:30 p.m., *Pinocchio.*

The Riverside Players. 400 Beachland Blvd., Vero Beach. 231-6990. Feb. 20 through 28, *Brighton Beach Memoirs* by Neil Simon.

Riverside Theater. 400 Beachland Blvd., Vero Beach. 231-6990. Feb. 9 at 2 and 7 p.m., *Eat Your Heart Out.*

Royal Poinciana Playhouse. 70 Royal Poinciana Plaza, Palm Beach. 659-3310. Curtain at 8 p.m.; matinee days vary and performances begin at 2 p.m. Through Feb. 1, *The Incomparable LouLou* with Line Renaud; Feb. 11 to 22, *Biloxi Blues* by Neil Simon.

The Ruth Foreman Theater. Florida International University (Bay Vista Campus), N.E. 151 St. and Biscayne Blvd., North Miami. 891-1830, 940-5902. Wednesday through Saturday at 8 p.m.; matinees on Wednesday and Thursday at 2 p.m., on Sunday at 3 p.m. Feb. 6 through March 9, *Sweet Bird of Youth* by Tennessee Williams.

Spotlight Players. Palm Beach Gardens Community Center, Palm Beach Gardens. 626-3785. Feb. 28 at 8 p.m., *Come Blow Your Horn* by Neil Simon.

Story Theater Productions. Parker Playhouse, 707 N.E. 8th St., Fort Lauderdale. 764-0700, 763-8813. Feb. 15 at 10:30 a.m., *Lady Liberty.*

Vero Beach Theater Guild. New Guild Theater, 2020 San Juan Ave., Vero Beach. 562-8300. Thursday through Saturday at 8:15 p.m., Saturday matinee at 1:30 p.m. Feb. 1 through 8, *Last of the Red Hot Lovers,* a Neil Simon comedy.

ART

Art in Public Places. County Government Centers in West Palm Beach, Delray Beach and Palm Beach Gardens. 471-2901 or 276-1522. Monday through Friday from 9 a.m. to 5 p.m., Feb. 1 through 28, "Living Gallery." Exhibition of paintings, sculpture and photography by Palm Beach County artists.

Art Institute of Fort Lauderdale. 3000 E. Las Olas Blvd., Fort Lauderdale. 463-3000. Monday through Thursday 8 a.m. to 8 p.m.; Friday 8 a.m. to 5 p.m.; Saturday 9 a.m. to noon. Feb. 6 through 25, Faculty Exhibit.

Bass Museum of Art. 2121 Park Ave., Miami. 673-7530. Tuesday through Saturday 10 a.m. to 5 p.m.; Sunday 1 to 5 p.m. Through Feb. 9, "Samuel Yellin — Metalworker"; Feb. 18 through April 27, "Christo Exhibition."

Boca Raton Museum of Art. 801 W. Palmetto Park Road, Boca Raton. 392-2500. Tuesday through Saturday 10 a.m. to 4 p.m.; Sunday 1 to 4 p.m. Through Feb. 9, "Tamarind Lithography Workshop: 25 years" and a retrospective of lithographic works; Feb. 14 to March 16, "Boca Collects: Picasso," a ceramics exhibit.

Broward Art Guild. Guild Gallery, 3450 N. Andrews Ave., Fort Lauderdale. 564-0121. Monday through Friday 10 a.m. to



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4:30 p.m. Through Feb. 10, "Human Images Exhibition"; Feb. 14 through 28, "Membership Exhibition."

Fort Lauderdale Museum of Art. One East Las Olas Blvd., Fort Lauderdale. 525-5500. Tuesday through Saturday 10 a.m. to 5 p.m.; Sunday 1 p.m. to 5 p.m. The Inaugural Exhibit, February 1986, "An American Renaissance: Painting and Sculpture Since 1940." Curated by Sam Hunter.

Gallery Camino Real. Plaza Four, 399 Camino Gardens Blvd., Boca Raton. 392-8171. Monday through Saturday 11 a.m. to 5 p.m. Through Feb. 12, "Art: Public Spaces and Private Places"; Feb. 16 through March 5, "The Wonderful World of Richard Merkin."

Gallery Five. Gallery Square North, Tequesta. 747-5555. Tuesday through Friday 10 a.m. to 5 p.m.; Saturday 10 a.m. to 2 p.m. Feb. 4 through 28, "American Crafts and Wearable Art."

Habatat Galleries. 1090 Kane Concourse, Bay Harbor Island. 865-5050. Tuesday through Saturday 10 a.m. to 5 p.m.; Friday open to 8 p.m. Feb. 7 through 28, "Glass Works of Howard Ben Tre." Columns of cast green glass and copper.

Henry Morrison Flagler Museum. One Whitehall Way, Palm Beach. 655-2833. Tuesday through Saturday 10 a.m. to 5 p.m.; Sunday noon to 5 p.m. Through March 2, "An Artist's Vision of Historic Buildings in Florida" by watercolorist James Seeman.

Hibel Museum of Art. Poinciana Plaza, Palm Beach. 833-6870. Through April 18, Tuesday through Saturday 10 a.m. to 5 p.m.; Sunday 1 to 5 p.m., "Hibel in The People's Republic of China."

Lake Worth Art League. City Hall, Lake Worth. 586-8666. Feb. 3 through 24, Monday through Friday, 10 a.m. to 4 p.m., "Birds, Beasts and Fish."

Lighthouse Gallery. Gallery Square, Tequesta. 746-3101. Tuesday through Saturday 10 a.m. to 4 p.m. Feb. 3 to 21, "Members Exhibit."

Lowe Art Museum. 1301 Stanford Drive, University of Miami, Coral Gables. 284-3535. Tuesday through Friday noon to 5 p.m.; Saturday 10 a.m. to 5 p.m., Sunday 2 to 5 p.m. Through Feb. 23, "Bauhaus Photographie," "Gason Lachaise Sculpture" and "From the Vault." Selections from the permanent collection and recent acquisitions.

Lowe-Levinson Art Gallery. Temple Beth Sholom, 4144 Chase Ave., Miami Beach. 532-3491. Monday through Friday 10 a.m. to 4 p.m. Feb. 9 through March 16, Ann Froman, sculptor.

Martha Lincoln Gallery. 6160 North A1A, Vero Beach. 231-0400. Monday through Saturday 10 a.m. to 5 p.m. Through Feb. 10, "Works of Gini Alter"; Feb. 11 to March 10, "Works of Marge Parker."

Miami Center for the Fine Arts. 101 W. Flagler St., Miami. 375-1700. Monday, Tuesday, Wednesday and Friday 10 a.m. to 6 p.m.; Thursday 1 to 9 p.m.; Saturday 10 a.m. to 5 p.m.; Sunday noon to 5 p.m. Through March 9, "Picasso At Work/At Home," 200 works from The Marina Picasso Collection; Feb. 2 through March 16, "Diane Arbusu: Magazine Work 1961-1971"; also "The New Italians," works of four contemporary Italian artists.

Morikami Museum of Art Gallery. 4000 Morikami Park Road, Delray Beach. 495-0233, 499-0631. Tuesday through Sunday from 10 a.m. to 5 p.m. Feb. 1 through 28, "George Sukeji Memorial Centennial Exhibit" and "Lamps and Accessories" by Sinya Okayama.

Northwood Institute. 2600 N. Military Trail, West Palm Beach. 471-5455. Monday through Friday 10 a.m. to 5 p.m. Feb. 1 through 21, "Professional Florida Artists."

Norton Gallery of Art. 1451 S. Olive Ave., West Palm Beach. 832-5194. Tuesday through Saturday 10 a.m. to 5 p.m.; Sunday 1 to 5 p.m. Feb. 1 through March 9, "Design in America: The Cranbrook Vision 1925-1950"; and "Paul Manship: Changing Taste in America."

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Palm Beach Junior College. Humanities Building, Congress Avenue, Lake Worth. 439-8142. Monday through Thursday 8 a.m. to 10 p.m.; Friday 8 a.m. to 4 p.m. Feb. 4 through 28, "Paul Aho, Printmaker."

The Pottery Shed. 23 West 23rd St., Riviera. 844-2698. Monday through Saturday 10 a.m. to 5 p.m. Ceramic exhibit.

Ritter Art Gallery. Florida Atlantic University, Glades Road, Boca Raton. Monday through Saturday 10 a.m. to 4 p.m. 393-2660. Through Feb. 8, "Art Faculty Exhibition"; Feb. 18 through March 29, "Arnulf Rainer: The Self Portraits."

Society of the Four Arts. Four Arts Plaza, Palm Beach. 655-7226. Monday through Saturday 10 a.m. to 5 p.m.; Sunday 2 to 5 p.m. Through Feb. 9, "American Naive Paintings" from the National Gallery of Art in Washington, D.C.; Feb. 15 through April 20, "American Masters: The Thyssen-Bornemisza Collection."

Zack/Shuster Gallery. 7777 Glades Road, Boca Raton. 488-0104. Monday through Friday 9 a.m. to 5 p.m. Feb. 5 through 26, Dramatic paintings, sculpture and works on paper by British artist, Allen Jones.

MUSIC

Bailey Hall. Broward Community College, 3501 S.W. Davie Road, Fort Lauderdale. 761-7412 or 475-6884. Feb. 9 at 3 and 8:15 p.m., *Brigadoon,* performed by National Touring Company; Feb. 15 at 8:15 p.m., Feb. 16 at 2:15 and 8:15 p.m., Mitzi Gaynor; Feb. 19 through 23 at 2:15 and 8:15 p.m., Yiddish Musical Theater of New York.



The Canadian Brass
Distinguished Artist Series

Boca Raton Symphonic Pops. Mark Azzolina, conductor. Florida Atlantic University Auditorium, Glades Road, Boca Raton. 391-6777, 393-3758. Feb. 11 and 13 at 8 p.m., Tony Martin, baritone; Feb. 27 at 8 p.m., Dalya Khan, pianist.

Boynton Beach Community Concert Series. Boynton Beach Civic Center, Boynton Beach. 732-6980. Feb. 8 at 8 p.m., Chanticleer, male vocal ensemble; Feb. 15 at 8 p.m., Dukes of Dixieland.

Broward Friends of Music. Bailey Hall, Broward Community College, 3501 S.W. Davie Road, Fort Lauderdale. 474-1392. Feb. 11 at 8:30 p.m., Kalichstein, Laredo, Robinson Trio; Feb. 17 at 8:30 p.m., Concord String Quartet.

Civic Music Association of the Palm Beaches. West Palm Beach Auditorium, Palm Beach Lakes Boulevard, West Palm Beach. 689-4490. Feb. 5 at 8 p.m., Canadian Brass Quintet; Feb. 11 at 8 p.m., Philharmonia Hungarica Symphony Orchestra.

Concert Association of Greater Miami. Dade County Auditorium, 2901 W. Flagler Drive, Miami. 545-3395. Feb. 1 at 8:15 p.m., Atlanta Symphony Orchestra; Feb. 10 at 8:15 p.m., Marilyn Horne and Montserrat Caballe in recital; Feb. 14 at 8:15 p.m., Vladimir Ashkenazy, pianist.

Coral Ridge Concert Series. 5555 N. Federal Highway, Fort Lauderdale, 491-1103. Feb. 7 at 8 p.m., An Evening with Art Linkletter; Feb. 21 at 8 p.m., The New Swingle Singers; Feb. 28 at 8 p.m., The Patriotic Concert.

Distinguished Artist Series. Temple Beth El, 333 S.W. 4th Ave., Boca Raton. 391-8600. Feb. 6 at 8 p.m., The Canadian Brass Quintet.





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Florida Atlantic University Benefit Foundation Concert. University Theater, Glades Road, Boca Raton. 393-3020. Feb. 23 at 8 p.m., Yehudi Menuhin, violinist.

Florida Atlantic University Chamber Music Series. University Theater, Glades Road, Boca Raton. 393-3758 or 393-3808. Feb. 17 at 8 p.m., Meliora String Quartet, Judith Burganger, pianist.

Florida Atlantic University Community Symphony. University Theater, Glades Road, Boca Raton. 393-3020. Feb. 21 at 8 p.m. Classical guitar students Mindy Skaroff, Joshua Grau and Aaron Stang — winners of the Annual Concerto Competition at FAU — will perform.

Gold Coast Opera. Omni Auditorium, Broward Community College North, 1000 Coconut Creek Parkway, Coconut Creek. 973-2249. Feb. 7 and 11 at 8 p.m., *The Elixir of Love* by Donizetti; also Feb. 9 and 11 at 2:30 p.m.

Greater Miami Opera. Dade County Auditorium, 2901 W. Flagler St., Miami. 854-1643. Feb. 3 and 5 at 8 p.m., *La Boheme* by Puccini (in Italian); Feb. 4 at 7:30 p.m. and Feb. 9 at 2:30 p.m. *La Boheme* by Puccini (in English).

Greater Palm Beach Symphony. West Palm Beach Auditorium, Palm Beach Lakes Boulevard, West Palm Beach. 655-2657. Feb. 10 at 8 p.m., Massenkoff Russian Folk Festival.

I Classici. Lakeside Presbyterian Church, West Palm Beach. 439-3436. Feb. 14 at 8 p.m. Chamber Music.

Miami Chamber Symphony. Burton Diens, conductor. First United Methodist Church, South Miami. 662-6600. Feb. 23 and 24 at 8 p.m., Aldo Ciccolini, pianist.

Music at Eight. Regional Arts Foundation, West Palm Beach Auditorium, Palm Beach Lakes Boulevard, West Palm Beach. 684-3444, 683-6012. Feb. 2 at 8 p.m., Daniel Heifetz, violin. Polish Chamber Orchestra; Feb. 12 at 8 p.m., Cleveland String Quartet with Steven DeGroote, pianist; Feb. 27 at 8 p.m., Leontyne Price, soprano.

Music at the Flagler. Henry Morrison Flagler Museum, One Whitehall Way, Palm Beach. 655-2657. Feb. 23 at 8 p.m., "A Polish Celebration," Voytek Matushevski, pianist. Sponsored by The Greater Palm Beach Symphony.

Music at Two. Regional Arts Foundation, West Palm Beach Auditorium, Palm Beach Lakes Boulevard, West Palm Beach. 684-3444, 683-6012.Feb. 13 at 2 p.m., Cleveland String Quartet; Feb. 28 at 2 p.m., The Zagreb Philharmonic Orchestra, Walter Despalj, cello.

The Opera Guild of Fort Lauderdale. War Memorial Auditorium, 800 N.E. 8th St., Fort Lauderdale. 566-9913. Feb. 11 at 8 p.m., *La Boheme,* by Puccini (in Italian).

Palm Beach Festival Gala. The Breakers, Palm Beach. 686-6800. Feb. 17 at 8 p.m., Andrei Gavrilov, pianist.

Philharmonic Orchestra of Florida. War Memorial Auditorium, 800 N.E. 8th St., Fort Lauderdale. 561-2997, 945-5180, 392-7230. Feb. 18 and 19 at 8:15 p.m., Emanuel Ax, pianist, Jorge Mester, conductor. Works of Liszt, Bartok and Kodaly. FAU Auditorium, Glades Road, Boca Raton. Feb. 20 at 8:15 p.m., Emanuel Ax, pianist. Liszt, Piano Concerto No. 2; Feb. 14 at 8 p.m., Family Favorites.

Philharmonic Orchestra of Florida. West Palm Beach Auditorium, Palm Beach Lakes Boulevard, West Palm Beach. 392-7230. Feb. 16 at 8:15 p.m., "By George, It's Gershwin." Jeffrey Siegel, pianist.

Prestige Series. Dade County Auditorium, 2901 W. Flagler St., Miami. 532-2207, 523-6116. Feb. 14 at 8 p.m., Vladimir Ashkenazy, pianist.

Promenade Concert Series. Hibel Museum of Art, 150 Royal Poinciana Plaza, Palm Beach. 833-6870. Feb. 9 at 3 p.m., Robinson Emerson Cooper, classical guitarist.

Society of the Four Arts. Four Arts Plaza, Palm Beach. 655-7226. Feb. 19 at 8:30 p.m., Al Hirt Quartet.

Sunday at Four Series. Temple Beth Sholom, 4144 Chase Ave., Miami Beach. 532-3491. Feb. 9 at 4 p.m., Kalichstein, Laredo, Robinson Trio.



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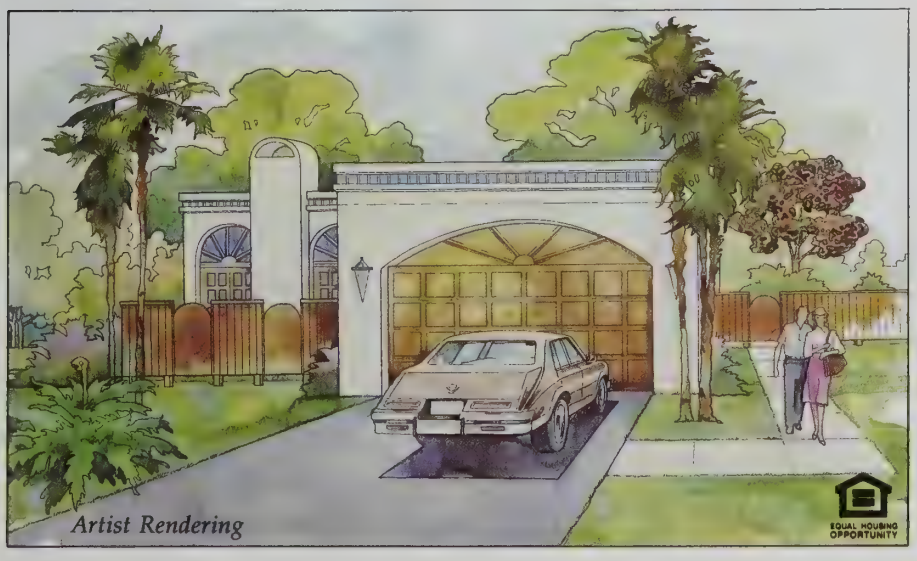
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Artist Rendering

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Tuesday with Music Series. Norton Gallery Theater, 1451 S. Olive Ave., West Palm Beach. Feb. 18 at 8 p.m., Van Cliburn International Competition Medal Winner.

Vero Beach Concert Association. Riverside Theater, 400 Beachland Road, Vero Beach. 231-6990. Feb. 11 at 8:15 p.m., The Arden Trio.

Young Artist Concert Series. Temple Sinai, 2475 W. Atlantic Ave., Delray Beach. 276-6161. Feb. 15 at 8 p.m., Benny Kim, violinist.

Young Artist Series. Temple Beth El, Boca Raton. 391-8600. Feb. 2 at 3 p.m., Malinova Sisters, duo pianists; Feb. 16 at 3 p.m., Paul Meyer, clarinetist.

DANCE

Ballet Florida. Tour of Key West and the Florida Keys. 842-7631. Feb. 3 through 15, *Romeo and Juliet.*

Broward Community College Theater Department. Bailey Hall, Broward Community College, 3501 S.W. Davie Road, Fort Lauderdale. 475-6884 or 475-6843. Feb. 27 and 28 at 8:15 p.m., "Celebration of Dance."

Concert Association of Greater Miami. Dade County Auditorium, 2901 W. Flagler Drive, Miami. 545-3395. Feb. 18 through 22 at 8:15 p.m., Sadler's Wells Royal Ballet.

Regional Arts Dance Series. West Palm Beach Auditorium, Palm Beach Lakes Boulevard, West Palm Beach. 683-6012. Feb. 8 at 8 p.m. and Feb. 9 at 2 p.m., Nikolais Dance Theater.

FILM

Foreign Film Series at the Palm Beach County Public Library. *Tom Jones.* West Atlantic Branch, 7777 W. Atlantic Ave., Delray Beach. 489-3110. Feb. 6 at 12:30 and 3 p.m.; Central Library, 3650 Summit Blvd., West Palm Beach. 686-0895. Feb. 7 at 7:30 p.m.; Palm Beach Gardens Branch, 8895 N. Military Trail, Palm Beach Gardens. 626-6133. Feb. 10 at 7 p.m.

Miami Film Festival. Coconut Grove Playhouse, Coconut Grove. 442-2000. Feb. 7 through 16, Third Annual Festival of International Films.

Palm Beach County Public Library Film Series. Central Library, 3650 Summit Blvd., West Palm Beach. 686-0895. Each Wednesday at 2 p.m.; West Atlantic Branch, 7777 W. Atlantic Ave., Delray Beach. 489-3110. Each Tuesday at 1:30 p.m. and 3 p.m.; Southwest County Branch, 8221 W. Glades Road, Boca Raton. 482-4553. Each Wednesday at 2 p.m.; Greenacres Branch, 6135 Lake Worth Road, Greenacres City. 964-2525. Each Tuesday at 2 p.m.; Palm Beach Gardens Branch, 8895 N. Military Trail, Palm Beach Gardens. 626-6133. Each Wednesday at 2 p.m.

Society of the Four Arts, Four Arts Plaza, Palm Beach. 655-7226. Film Series shown on Friday at 3 and 8 p.m. Feb. 7, *The Adventures of Picasso.* The Swedish

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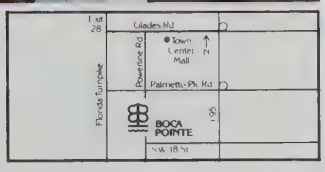
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film is a charming spoof of Picasso's life; Feb. 21, Bizet's *Carmen*. Stars Julia Migeres and Placido Domingo; Feb. 28, *Anatomy of a Murder*. Stars James Stewart, Lee Remick and George C. Scott.

LECTURES

Florida Atlantic University Lecture Series. University Center Auditorium, Glades Road, Boca Raton. 393-3758. Feb. 4 at 8 p.m., Yolanda King, daughter of Martin Luther King. Human Rights.

Palm Beach County Public Library Lecture Series. Central Library, 3650 Summit Blvd., West Palm Beach. 686-0895. Feb. 6 at 1:30 p.m., "Contemporary American Novelists: The Voice of the Women." Lecture by Esther Gropper, Institute of New Dimensions; Feb. 12 at 7:30 p.m., "Small Claims Court Clinic," sponsored by the Palm Beach County Bar Association; Feb. 19 at 6 p.m., "Small Business Seminar," presented by the FAU Small Business Development Center; Feb. 25 at 1:30 p.m., "Financial Planning Seminar."

Palm Beach County Public Library Lecture Series. Palm Beach Gardens Branch, 8895 N. Military Trail, Palm Beach Gardens. 626-6133. Feb. 27 at 7:30 p.m., "Is It Too Late For My Financial Security?" presented by John Patten Jr. of First American Bank.

Palm Beach County Public Library Lecture Series. Southwest County Branch, 8221 W. Glades Road, Boca Raton. 482-4553. Feb. 10 at 2 p.m., "A New You, Basic Cosmetology," by Helen Formica.

Palm Beach County Public Library Lecture Series. West Atlantic Branch, 7777



Indian Hunter and His Dog
Paul Manship Exhibit
Norton Gallery of Art

W. Atlantic Ave., Delray Beach. 489-3110. Feb. 13 at 2 p.m., "Falling in Love Again." Dating for senior citizens, presented by Cathy Cohen, mental health counselor.

Palm Beach Round Table. Palm Beach Airport Hilton, West Palm Beach. 655-5266. Feb. 13 and Feb. 27 at 2:30 p.m. Internationally known guest speakers.

Society of the Four Arts. Four Arts Plaza, Palm Beach. 655-7226. Tuesday Lecture Series at 3 p.m. Feb. 4, "Lifework — Around the World in 53 Years of Photography," illustrated lecture by Norman Parkinson; Feb. 11, "The Problems and Pleasures of Being an Author," by Lady Antonia Fraser, author of 20 books and short stories; Feb. 16, "The Thyssen-Bornemisza Collection — at Home and Abroad," by curator Simon De Pury; Feb. 25, "A Party with Comden and Green."

SPECIAL EVENTS

Boca Raton Art Festival. Glades Plaza, Boca Raton. 392-2500. Feb. 22 and 23, 10 a.m. to 4 p.m. Sponsored by the Boca Raton Museum of Art.

Boynton G.A.L.A. Boynton Beach Civic Center, Boynton Beach. 734-8120. Feb. 28, March 1 and 2, 10 a.m. to 5 p.m. Juried Art Show and Exhibits.

"Charity Ball" Gowns from 1945-1985. Henry Morrison Flagler Museum, One Whitehall Way, Palm Beach. 655-2833. Tuesday through Saturday 10 a.m. to 5 p.m.; Sunday noon to 5 p.m. Exhibit of famous gowns worn by famous women.

Guided Tours of Boca Raton Hotel and Club. East Camino Real, Boca Raton. 395-3000. Sponsored by the Boca Raton Historical Society every Tuesday at 1:30 p.m. (Special tours arranged for a minimum of 15 people.)



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Hatsumi Fair: Japanese Spring Festival. Morikami Museum of Japanese Culture, 4000 Morikami Park Road, Delray Beach. 495-0233. Feb. 22 and 23 from 10 a.m. to 5 p.m. Exhibits, entertainment and food.

Historical Museum of Southern Florida. 101 W. Flagler St., Miami. 375-1492. Through Feb. 13, "Wings Over Miami" and Paper Airplane Competition.

Ikenobo Ikebana Ninth Annual Exhibit. Howard Park Senior Citizens Building, West Palm Beach. 622-2600. Feb. 8 and 9 from noon to 5 p.m.

International Antique Persian Carpet Exhibit. Oriental Rug Wholesalers Inc., Miami International Free Zone, 2315 N.W. 107th Ave., Miami. 594-0515. Feb. 7 through 21 Monday through Friday, 9 a.m. to 5 p.m. The largest collection of antique Orientals ever displayed in Florida — more than 100 antique Persian carpets from all over the world.

Japanese Garden Tour. Morikami Museum of Japanese Culture, 4000 Morikami Park Road, Delray Beach. 495-0233. Every Wednesday at 2 p.m.

North Palm Beach Art Society. North Palm Beach Country Club, 622-7449. Feb. 1 and 2 from 10 a.m. to 4:30 p.m. Outdoor Arts and Crafts Show.

Science Museum and Planetarium of Palm Beach County. 4801 Dreher Trail North, West Palm Beach. 832-1988. Tuesday through Saturday 10 a.m. to 5 p.m.; Sunday and Monday 1 to 5 p.m.; Friday 6:30 to 10 p.m. Planetarium shows daily at 3 p.m. and Friday at 7 p.m. Observatory open Friday 8 to 10 p.m. Feb. 1 through 9, "Oro del Peru." Exhibit of gold and artifacts.

Sixth Annual Fiesta of Arts and Crafts. Boca Raton City Hall, Palmetto Park Road, Boca Raton. 393-7806. Feb. 1 and 2 from 10 a.m. to 5 p.m.

Tea Company. Morikami Museum of Japanese Culture, 4000 Morikami Park Road, Delray Beach. 495-0233. Feb. 15 at 1, 2, 3 and 4 p.m. Presented by Atsuko Yamamoto and students.

Twenty-sixth Anniversary Open House. Henry Morrison Flagler Museum, One Whitehall Way, Palm Beach. 655-2833. Feb. 1 from 10 a.m. to 7 p.m. Entertainment, exhibits and lectures.

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SPORTS

Dania Jai-Alai. 310 E. Dania Beach Blvd., Dania. 945-4345, 436-4330, 844-1633. Post time at 7:15 p.m. except Sunday and Monday evenings.

Flagler Kennel Club. 401 N.W. 38th Court, Miami. 649-3000. Greyhound racing nightly except Sunday. Post time at 7:45 p.m. Matinees Tuesday , Thursday and Saturday at 12:30 p.m.

Gulfstream Race Track. Hallandale. 454-7000. Thoroughbred racing. Tuesday through Saturday. Post time 1 p.m. Open now through March 6.

Palm Beach Jai-Alai. 1415 45th St., West Palm Beach. 844-2444. Tuesday through Saturday at 7:30 p.m. Wednesday and Saturday matinees at noon.

Palm Beach Kennel Club. Congress Avenue at Belvedere Road, West Palm Beach. 972-2000, 734-1228. Greyhound racing nightly except Wednesday and Sunday. Post time 8 p.m. Matinees Monday, Thursday and Saturday at 12:30 p.m.

Palm Beach Polo. 13198 Forest Hill Blvd., Wellington. 793-1440. Matches start at 3 p.m. High goal polo each Saturday and Sunday in February.

Pompano Park Harness Raceway. Racetrack Road, Pompano Beach. 972-2000, 734-1228. Harness racing Wednesday through Saturday. Post time 7:30 p.m. Now through April.

Royal Palm Polo. 6300 Clint Moore Road, Boca Raton. 734-7656 or 994-1876. High goal polo. Sunshine League. Matches at 1 and 3 p.m. on Sundays.

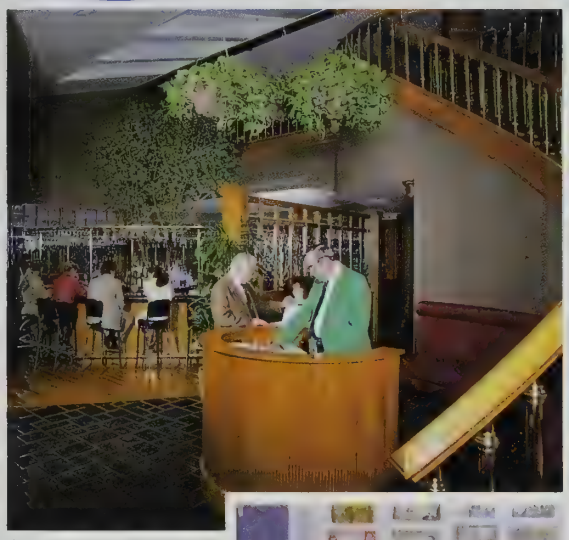
ATTRACTIONS

Ann Norton Sculpture Gardens Inc. 253 Barcelona Road, West Palm Beach, 832-5328. Open Monday through Saturday from 2 to 4 p.m. Three gardens contain the permanent collection of monumental brick sculptures in a garden atmosphere.

Barrington Museum of American Folk Art. 900 E. Atlantic Ave., Delray Beach. 276-1446. Open Monday through Friday 10 a.m. to 4 p.m.

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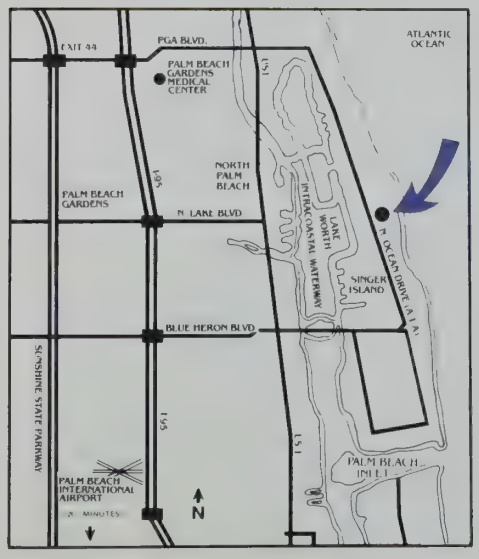


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The Discovery Center. 231 S.W. 2nd Ave., Fort Lauderdale. 462-4115. Open Tuesday through Friday, 2 to 5 p.m.; Saturday, 10 a.m. to 5 p.m.; and Sunday, 1 to 5 p.m. A science and history museum that invites you to participate in hands-on exhibits and special events.

Dreher Park Zoo. 1301 Summit Blvd., West Palm Beach. 585-2197. Open daily from 9 a.m. to 5 p.m. Highlights include the Betty Cardinal nature trail, zoological exhibits and botanical gardens.

Elliott Museum. Located on Ocean Boulevard (A1A), five miles east of Stuart on Hutchinson Island. 225-1961. Open 1 to 5 p.m. daily. The museum houses a collection of antique automobiles and cycles and features contemporary art.

Henry Morrison Flagler Museum. One Whitehall Way, Palm Beach. 655-2833. Open Tuesday through Saturday, 10 a.m. to 5 p.m.; Sunday, noon to 5 p.m. The historical mansion was built in 1901 by Henry Morrison Flagler, founding partner of Standard Oil and pioneer developer of Florida's East Coast. The museum is restored to its original appearance as a residence.

Hibel Museum of Art. 150 Royal Poinciana Plaza, Palm Beach. 833-6870. Open Tuesday through Saturday, 10 a.m. to 5 p.m.; Sunday, 1 to 5 p.m. The Craig Collection of artist Edna Hibel's works.

House of Refuge. Hutchinson Island, Stuart. 225-1961. Open daily except Monday and holidays, 1 to 5 p.m. Commissioned in 1875 by the U.S. Life-Saving Service to aid shipwrecked sailors, the Gilbert's Bar House of Refuge is completely restored.

Island Queen Riverboat. Phil Foster Park, Blue Heron Boulevard, Singer Island. 842-0882. A Mississippi-style paddlewheeler that sails on the Intracoastal. Four cruises daily with narration and background music.

Jonathan Dickinson State Park. Off U.S. Highway One, Hobe Sound. 546-2771. Guided nature cruises leave from the park marina daily (except Monday) at 1 p.m.

Morikami Park. 4000 Morikami Park Road, Delray Beach. 499-0631. Open Tuesday through Sunday 10 a.m to 4 p.m. Japanese museum and gardens.

Mounts Horticultural Learning Center. Palm Beach County Cooperative Extension Service, Mounts Agricultural Center, 531 N. Military Trail, West Palm Beach. 583-1777. Open Monday through Saturday from 8:30 a.m. to 5 p.m. This three-acre landscape architectural botanical garden features 500 types of native and exotic plants including poisonous and salt-tolerant plants.

Norton Gallery of Art. 1451 S. Olive Ave., West Palm Beach. 832-5194. Tuesday through Saturday, 10 a.m. to 5 p.m.; Sunday, 1 to 5 p.m. One of the outstanding small art museums in the country, the Norton has a distinguished permanent collection.

Patrick Lannan Foundation Museum. 601 Lake Ave., Lake Worth. 582-0006. Open Tuesday through Saturday from 10 a.m. to 5 p.m.; guided tours at 2 p.m. on Tuesday, Thursday and Saturday. A private collection of contemporary art reflecting the developments in painting, sculpture, glass and ceramic works over the last 35 years.

Science Museum and Planetarium. 4801 Dreher Trail, Dreher Park, West Palm Beach. 832-1988. Open Tuesday through Saturday, 10 a.m. to 5 p.m.; Sunday and Monday, 1 to 5 p.m.; and Friday, 6:30 to 10 p.m.

Singing Pines Museum. On the Northwest 4th Diagonal, Boca Raton. 368-6875. Open Tuesday through Friday, 10 a.m. to 4 p.m.; Saturday, 10 a.m. to 1 p.m. The oldest unaltered wooden structure in the Boca Raton area (built in 1911).

Society of the Four Arts. Four Arts Plaza, Palm Beach, 655-2766. Library and gardens are open 10 a.m. to 5 p.m., Monday through Friday.

Vizcaya Museum and Gardens. 3251 S. Miami Ave., Miami. 579-2708. Open daily from 9:30 a.m. to 5 p.m. Sunday evening sound and light show. □

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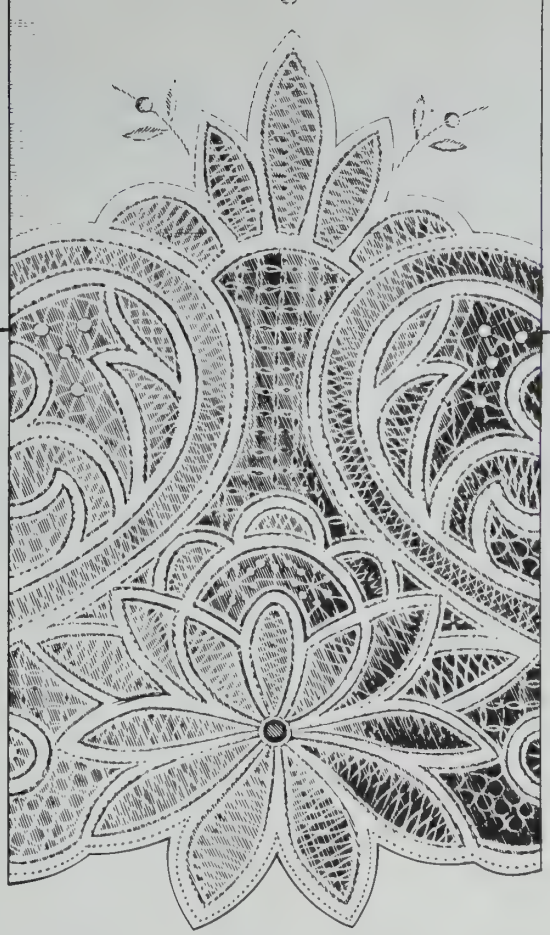
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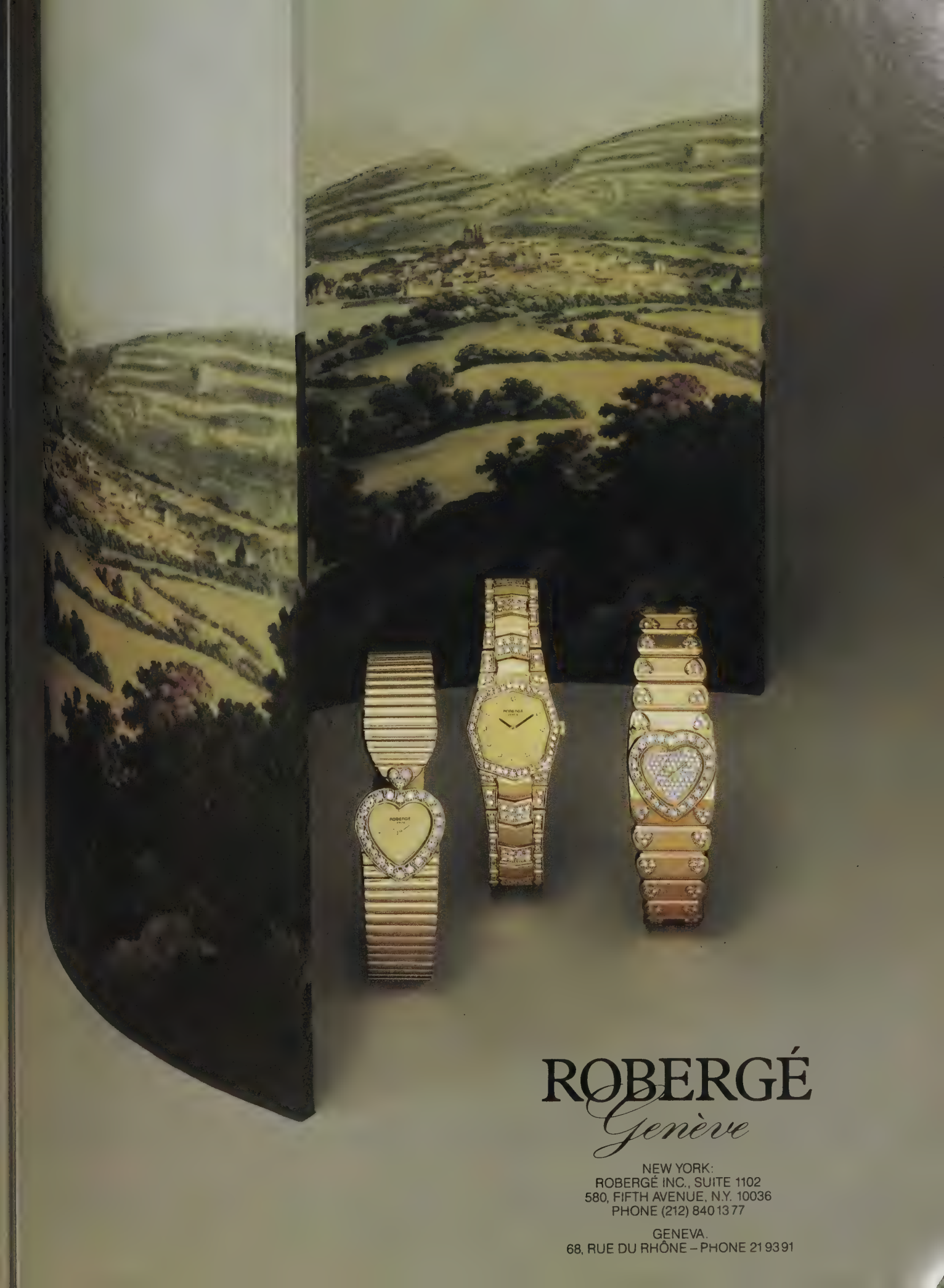
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It is not easy to find versatility among plants. Each, for the most part, depends on a set of environmental and climatic conditions conducive to good growth and/or flower production. When they are removed from all or part of the restrictive conditions, plants grow not at all, or grow and bloom poorly. In the subtropics, for example, shade-tolerant plants are hard to find.

Among flowering plants, two favorites break the mold: geraniums and impatiens. In South Florida, fall, winter and spring are the ideal seasons for both plants. During these seasons, they also do well enough in full-sun locations. Because both plants begin to fade with the arrival of summer and the hot, tropical sun, many gardeners consider them to be annuals. Technically, they are, but their versatility under differing growing conditions somewhat diminishes that classification.

Let's take them one at a time.

For many years impatiens made little impression on plant buyers. The flower was small and the colors limited, pink and white in the main. To many, impatiens looked a bit like a dwarf variety of periwinkle, that prodigious perennial that covers South Florida landscapes and vacant ground.

That has changed. Today plant breeders are developing healthier, leafier, more compact plants and introducing a wide assortment of colors, shapes and sizes. Two years ago, the new stars were Rosette and Duet, the first double varieties to come from seed. Last year came a group propagated from cuttings; the variety includes a totally new class of impatiens called Vista.

Bred from plants of New Guinea origin, the Vistas produce large, 1- to 1½-inch flowers on plants with fancy, saber-shaped foliage. Rosette and Duet are especially appealing when planted in patio beds, baskets or containers.

While all impatiens make interesting hanging basket specimens, the Showstopper variety is especially bred for baskets. Its flowers are bright pink with rose eyes. It adapts to full sun or partial shade in South Florida winters, but requires semi-shade through the hot summers.

The joy of the newer impatiens varieties is that they require no "pinching back" to acquire and



DAVID GRAY

maintain compactness. Sometimes, in seeking shade for impatiens, gardeners put the plants under the canopies of large trees. Such trees absorb whatever water falls there almost immediately. Therefore, it is necessary to constantly water the impatiens. For this reason and the possibility of too much shade, such locations may not be the best. There are two things to remember when planting impatiens in the yard: select places where they will have sufficient shade during the months of extremely hot sun, and be sure they receive adequate mois ture throughout the year. Proper

Continued on page 86


RAZOOK'S
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Legendary Parisian Hotels

What becomes a legend most? In the case of the George V, the venerable 1928 Parisian hotel, a little face-lift might just be the answer — particularly if the plastic surgeon is new hotel president Franco Cozzo. In addition to spearheading the restoration of the George V (to the tune of an estimated 120 million francs), Cozzo manages two popular Parisian establishments, the Plaza Athenee and La Tremoille. The three "sister" hotels complement one another beautifully. The elegance of the Plaza Athenee, the artistic, quirky grandeur of the George V, the intimacy and charm of La Tremoille — by calculation or happy accident — offer something for nearly every taste. All are within the so-called "Golden Triangle" of the Champs Elysees, the Avenue George V and the Avenue Montaigne (the reigning haute couture and jewelers' district).

When Cozzo took over the George V a year ago, he inherited some formidable assets. No other hotel in Paris has such eclectic and magnificent *objets d'art.* (Thanks is due to the original owner, Francois Dupre, who bequeathed his extensive art collection to the George V.) From its stone Renaissance fireplace to its antique tapestries to its '20s vintage Belgian carpets, the George V exudes a character that no interior decorator could duplicate. The corporate owner, Trusthouse Forte, nonetheless, felt that the building did not live up to the potential of its location and reputation.

Entering the George V is an imposing experience. You pass the uniformed doorman standing guard before the stately black-embossed doorway, and the gold hotel insignia.

Cozzo's aim is to make the hotel a little less imposing, to bring a human touch to all that grandeur. To that end, he plans to spice up the hotel's stern stone facade with plants, flowers and red canopies over the windows (a la The Plaza Athenee); to redo the bar and restaurant; to make the lobby less impersonal; and to redecorate the suites and rooms in Cozzo's soft, easy-on-the-eye style.

One representative refurbished suite (each has its own terrace) has a peach brocade wall covering set off by a cream plaster frieze and chandelier with teardrop prisms. Guests are greeted with a sumptuous bouquet of baby's breath, daisies and coral roses.

The hotel's public rooms include its tea room, known as the Galerie de la Paix, which is distinguished by 18th-century tapestries, Louis XV clocks and Aubusson carpets; and The Salon Louis XIII, noted for its rich mahogany walls, immense Napoleon fireplace, original



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Belgian and French carpets and snazzy red brocade chairs.

You need look no further than the hotel's restaurant, Les Princes, for fine French dining — if their serving of Coeur de Charolais Les Princes is any indication, that is.

Single rooms at the George V are 1,450 francs a night, while doubles range from 1,710 to 1,915 francs. Suites run from 3,900 to 5,815 francs. Reservations may be made by telephone: (1) 723.54.00 or Telex: 650082.

It is not surprising that Lord Forte chose Cozzo for the George V's makeover. Cozzo is an amiable, modest man with curly, graying hair and an unrestrained, almost boyish enthusiasm for his hotels. He is not the aloof sophisticate you might expect to find at the pinnacle of the Parisian hotel and restaurant world. The son of Italian restaurateurs, he has for the past six years been head of the hotel with the highest occupancy rate (88 percent) in Paris — The Plaza Athenee.

The Plaza's proprietors make no secret of its exclusive atmosphere. "We like our clients to think of this as their club," one hostess explains.

It is not a place for those who like their luxury understated. In Paris, it is perhaps second in ritz only to a certain other hotel by that name. The hotel's literature boasts that here "they spend more money on flowers

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than on electricity." The entrance hall sports a marble floor and a ring of pillars circling a pale blue carpet.

And that's only the beginning. The centerpiece is the Galerie des Gobelins overlooking the garden courtyard — a long, wide hallway graced by ornate cream arched columns, elongated potted palms and a row of chandeliers. A bust of Moliere atop a Regency marble-topped console stares down the long corridor. The Regency restaurant, also overlooking the garden, is a blur of peach and gold, chandeliers and candelabras. It is usually crowded, but the hotel's Relais Plaza Grill Room is more popular still. One of the premiere meeting spots of Parisian high society, it serves guests until 2 a.m.

The Plaza's rooms and suites also demonstrate the soft Cozzo style. One showcase suite, going for $520 a night, has a peach- and cream-colored drawing room with armchairs embroidered in gold silk. A smaller, charming suite features a peach divan and high-gloss cream paint. Cozzo's touch doesn't destroy tradition; it's still there, in the form of a carved bedhead here, a Napoleon empire chair there, lots of velvet, lots of brass wall clocks and chandeliers. Renovation takes place every three years. On the bedside tables, three large service bells can summon the waiter, the maid or the valet. Even nature seems to be unusually cooperative. "Even in the winter, we hear the birds," the hostess says. "Guests ask if it's a recording."

Reservations and rates can be obtained by telephone: (1) 723.78.33 or Telex: 650 092 F.

Around the corner is the less pricey, and certainly more cozy, Hotel de La Tremoille. The building is 100 years old — it has served as a hotel for the past 50 — and retains its 19th-century charm. Like the George V, La Tremoille has something of an art gallery feel; tapestries and antique paintings are in abundance. But the ceilings are lower, the rooms smaller, the colors brighter. The tiny dining room, aglow in pale yellow and candelabras, seats guests around small circular tables and serves light meals. The rooms are peppered with arty, seemingly one-of-a-kind decorations.

A double-bedded room at La Tremoille costs between 950 and 1,250 francs a night, and a twin-bedded room runs from 1,100 to 1,620 francs. A double room with single occupancy is 1,050 to 1,570 francs, and a one-bedroom suite is 2,870 francs. Make reservations by telephone: 723.34.20 and 723.75.12 or by Telex: 640344 F.

Caught between its illustrious past and its renovated future, the George V may be going through a minor identity crisis right now. In the private dining room of Les Princes, for instance, paintings of the bargain store variety seem out of sync with the art treasures all around. Can an institution that already is on many a "world's greatest hotels" roster be improved upon? Can a hotel that once hosted Eisenhower and the cream of Hollywood be restored to its former glory? Ask Franco Cozzo. His answer is a resounding, beaming yes. □

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WENDY KEELER

PARTY PREVIEW

The Ambassadors Ball



Helen Boehm



Mona Khalil



Ivana Trump



John Brogan



Diane Lyons



Mimi Duncan



Claire Chalk



Etonella Christlieb



Kim Campbell



Bob Gordon

Too many Palm Beachers, February means Heart and Eye Balls and fat, black-tie auctions.

But after this season, February may also bring to mind nations, multi-colored flags and diplomatic socializing because this month the Ambassadors Ball comes to town. When it takes place at Palm Beach Polo and Country Club the evening of Feb. 22, the United Nations Plaza in New York will be noticeably emptier. UN delegates from at least 15 nations will be here with their wives for the party. The civic-minded from nearby and around the world will be in the Polo House that night, too.

The ball assists the Children of the World, the charity benefiting The Boehm Children's Hospital. The first such children's hospital will be built in Africa and more will follow throughout the world.

The ball is the brainchild of Helen Boehm, owner of Boehm Porcelains, Palm Beacher John Brogan and Laurie Ylvisaker, vice president of Palm Beach Polo and Country Club.

"The ball has received the full support and endorsement of the United Nations," said Ms. Ylvisaker. "The UN has never been a recipient of a movement or activity in Palm Beach, so everybody at the UN is excited about this. They are looking forward to meeting people here."

Mrs. Boehm and Brogan are chairing the event. Mona Khalil, the wife of Egyptian Ambassador Ahmad Khalil, and Daba Sarre, the wife of Senegalese Ambassador Massamba Sarre, are international co-chairmen. Serving as honorary chairmen are UN Secretary-General and Peruvian Ambassador Javier Perez de Quellar and his wife, Marcela Perez de Quellar. According to Ms. Ylvisaker, the secretary-general is very enthused about the event. "He has expressed a lot of enthusiasm about the Ambassadors Ball. He very much wants to come. But being in the position that he is, he said his coming will depend on what is going on in the world on Feb. 22," Ms. Ylvisaker said.

"Definites" on the UN roster for the evening include ambassadors from Argentina, Ireland, Ecuador, France, Japan, Norway, Pakistan, the Sudan and Thailand.

American ambassadors and their wives and guests are also expected to be at the Ambassadors Ball, which should draw a crowd of 220.

Among those on the ball committee are Donald and Ivana Trump, Congressman Dan Mica, Palm Beach County Commissioner Ken Adams, John Perry, Susan Smith, Tom Ferguson, Emmett Barnes, Pam and Willy Surtees, Rose Sachs, and Ken and Barbara McLean.

The theme of the ball is "We are the World," which Joe Rene will play that night. Mona Khalil is "collecting flags from the UN," Ms. Ylvisaker said, so "we will have every nation in the United Nations represented at the party."

If you feel peace in the air on Feb. 22, it won't be your imagination. "Committee people will be taking in the ambassadors at their homes, so there will be an exchange of ideas, and friendships will be established," Ms. Ylvisaker said.

More Parties to Watch

Feb. 1 — American Red Cross Designers Show House Preview Party, 1000 S. Ocean Blvd., Manalapan.

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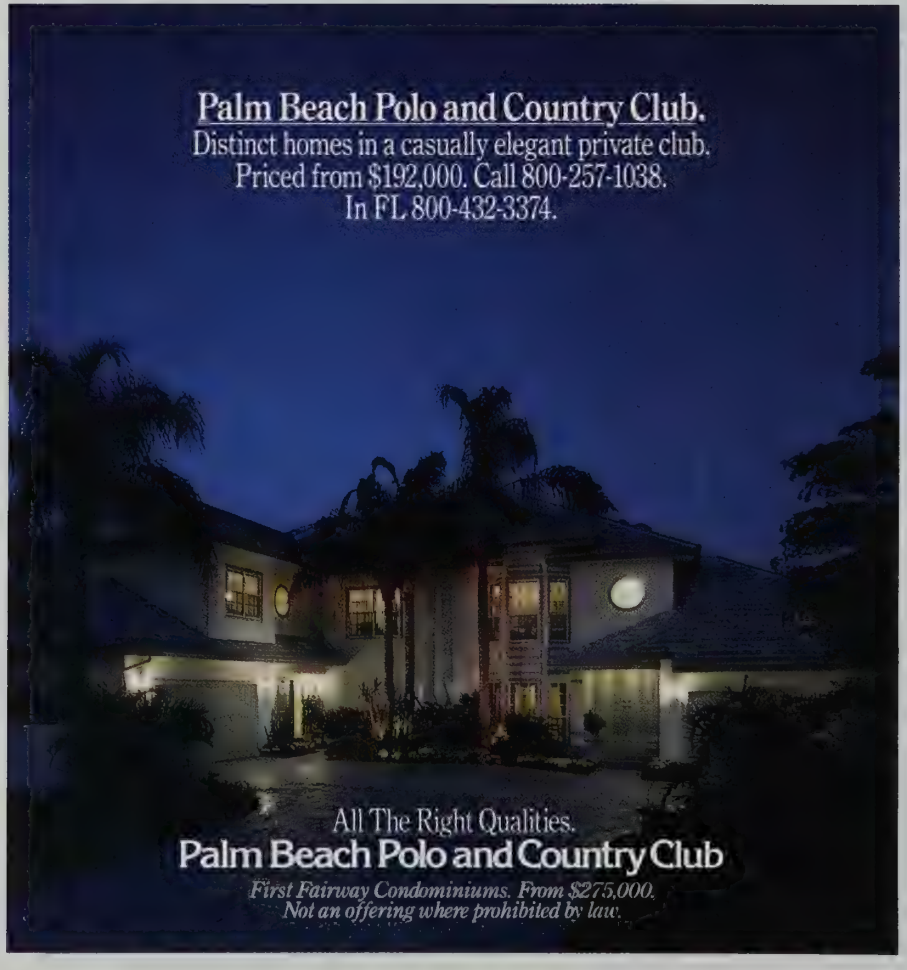
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The black-tie cocktail party will kick off the designer showcase in the 60-year-old waterfront mansion designed by architect Marion Wyeth.

Twenty-two noted designers have decorated rooms in the house; another has designed the interior of an 83-foot boat to be docked nearby.

Anne Carmichael is chairman of the preview party. Armer and Beverly White and Robert and Shirley Oreck are co-chairmen of the event.

Feb. 2 — The Greater Palm Beach Symphony's "Come to the Circus" gala at the Poinciana Club.

Claire Chalk is chairing the event; Alexandra Landa is honorary chairman.

The gala will include clowns, gorillas, animals in cages, cotton candy and popcorn.

Feb. 5 — Big Band Hall of Fame gala at The Breakers.

Expect to hear music from Guy Lombardo's 18-piece orchestra at this event, chaired by Big Band Hall of Fame founder, Sally Bennett.

Helen Boehm is co-chairman; Col. Cloyce and Liz Tippett, and Prince Youka and Princess Susan Troubetzkoy are honorary chairmen.

This year's ball, the third, will honor the Lombardo Orchestra. But special tribute will be paid to Guy Lombardo's brother Carmen, a composer and part of the band.

The money raised at the event will go toward building a Big Band Hall of Fame museum in Palm Beach County.

Feb. 8 — "Sailing into the Future," the annual Blue and White gala of Graham-Eckes Palm Beach Academy at The Breakers.

"We're going on a cruise on Feb. 8," said Etonella Christlieb, chairman of this year's ball. The Venetian Ballroom will be decorated like a cruise ship, and guests will have to cross a gangplank to get inside.

This is the 10th such ball. Honorary chairman is Claire Chalk.

Feb. 8 — "Mardi Gras '86," the

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annual gala of the Junior Opera Guild at the Hyatt.

Co-chairmen of this other Feb. 8 cruise ship do are Margaret Donnelley, Mercedes Cassidy and Xiomara Ordonez.

This party, however, will take place on the real thing: Crown Cruise Ship Lines' *Viking Princess.*

Because the event will be aboard the ship, planners have decided to throw the Mardi Gras to the seas. Guests will get floor shows, a calypso band, a traditional ballroom band and disco.

Feb. 9 — Tenth annual dinner dance to benefit the Eye Research Institute, at the Flagler.

This year's event, which honors Fran Todman, is co-chaired by Linda Flower and Judy Grubman.

Cocktails in the museum's courtyard will be followed by dinner in the West Room. The Chaine des Rotisseurs is assisting in menu planning and wine selections.

The beneficiary of the dinner dance is the Eye Research Institute in Boston, the country's largest research laboratory devoted to the study of the eye and related diseases.

Feb. 13 — Society of the Four Arts 50th anniversary benefit at the Four Arts.

Sue Whitmore is chairing this benefit which will offer guests a sneak preview of the exhibition of 18th- 19th- and 20th-century American art from the collection of Baron Hans Heinrich Thyssen-Bornemisza.

The Baron, who has one of the largest private art collections in the world, will attend the party.

Feb. 14 — Annual Heart Ball at The Breakers.

Kim Campbell is chairman of this ball, one of the oldest in Palm Beach. There have been 30 Heart Balls thus far, and as in all of the others, the theme is being kept secret until the last minute.

The ball usually attracts a faithful following of 500. Anyone who has ever gone will tell you about the Heart Ball's party favors, which are both plentiful and beautiful.

Of all the one-day events it sponsors around the country, the American Heart Association finds the Heart Ball, always held on Valentine's Day, to be its top moneymaker.

Feb. 15 — Auction '86 to benefit Rosarian Academy at the Flagler.

Dorothy Fasulo and Maureen Doyle are chairing this event, which will bring champagne, hors d'oeuvres and several hundred exciting auction items to the Flagler.

Among some of the items will be a tea service and an Oriental liquor cabinet. The evening will include a silent auction, a live auction and a mystery auction.

Feb. 16 — Planned Parenthood dinner dance at the Poinciana Club.

Marjorie Meek, who created this ball, is chairman of this dinner dance celebrating its own 10th anniversary.

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"Number 10" will be the theme, and Bob Klein of Palm Beach Display "will put them — 10s — all over," Mrs. Meek said.

Neal Smith's band will play.

Mrs. Meek said 250 people usually attend the party because "we like to keep it small. It's very much a Planned Parenthood party, and it feels like family."

Feb. 16 — Grand Prix dinner dance to benefit the United States Equestrian Team at Palm Beach Polo and Country Club.

Judith Castellucci is chairman of this year's dinner dance, which will feature a Valentine's Day theme and highlight the fact that this year is a world championship competition year at Palm Beach Polo.

The party, which is five years old this year, usually draws 225 guests. Mrs. Castellucci plans to sell tickets for juniors, so they can come in and dance after dinner.

Feb. 17 — Butterfly Ball to benefit the American Diabetes Association at the Poinciana Club.

This is the fifth Butterfly Ball, and this one is being chaired by Daisy May Clark.

The theme of the party is *Love Boat*, and one of the special guests will be Geraldine Saunders, the author and creator of the television show.

Feb. 17 — Palm Beach Festival Fund-raising Gala at The Breakers.

The theme of this year's festival gala is Russia, according to Mark Malkovich III, director of the Palm Beach Festival. Estelle Gelman is chairman.

This party usually has between 450 and 500 guests. This is the gala's eighth year, but the date is a little earlier than usual.

Feb. 21 — American Cancer Society — Palm Beach Benefit annual dinner dance at The Breakers.

Diane Lyons is chairman of this ball, one of Palm Beach's oldest.

This is the 28th annual Cancer Society ball. Years ago it used to be held at the Paramount Theater. Turning out for the ball in past sea-

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sons have been such biggies as Bob Hope, Dinah Shore, Barbra Streisand and John Davidson.

Feb. 22 — Benjamin School B*A*S*H annual dinner and auction at the school.

Tana Gaskill is general chairman of this party; Barbara Nicklaus and Babs Fischer are honorary chairmen.

Among the 350 auction items will be fishing-boat cruises, jewelry and porcelains. A 1986 Pontiac Sunbird GT coupe will be raffled. First guests can bid in a silent auction. After dinner, the live auction begins.

The Benjamin School is a nonprofit institution. Its students collect green stamps to raise the money to buy the auction items for this event.

Feb. 23 — Norton Gallery of Art's annual Bal des Arts dinner dance at The Breakers.

Mimi Duncan is chairing this year's ball, the 11th, which should be one of Palm Beach's more exciting fashion events. Hanae Mori and her family are coming in from Japan for the evening. Also coming from Japan is her haute couture spring collection. Palm Beach will be the first to glimpse it.

Top international models — those you see in Paris — will be here, too, along with Hanae Mori's own fitters, dressers and hairstylists. According to Mrs. Duncan, "Palm Beach socialites" will also model the Japanese designer's fashions.

The theme of the party is "Famous Beauties in Art." "That means, come as your own beauty or as a Whistler or Sargent beauty," Mrs. Duncan said.

Feb. 24 — Annual Red Cross Auction and Dinner at the Hyatt.

Bob and Arlette Gordon, founders of this event, are chairing the third Red Cross auction. Debbie Jacobson is special gifts chairman and Lester and Andree Lindow are travel chairmen. Jay Rossbach is table reservations chairman.

This is one of the largest fund-raising events in the area. The black-tie evening begins with a silent auction. Then comes dinner with a dozen strolling violin players, followed by the live auction.

Being auctioned off this February are a seven-night cruise for two aboard the *Mississippi Queen*, a trip to China, a pair of first-class, round-trip tickets to anywhere in the continental United States, two tickets from New York to London aboard the Concorde and a week for two in Brussels.

According to Gordon, parts of the Hyatt will take on the look of the destination of some of the purchases. In other words, you may walk into the wilds of Africa and round the bend to end up in Brussels. □

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Continued from page 62

watering is also a must for plants in hanging baskets, pots or planters.

Geraniums have a "most favored plant" status throughout the world. In South Florida, depending on which gardener you consult, their status is iffy at best. But if they are properly located and watered with care, geraniums can do beautifully in areas where other plants would not.

Like impatiens, geraniums have suffered for a lack of color variation. Red geraniums still lead the color parade, but gardeners can now choose from a variety of colors — salmon, pink, rose, white and a few bicolors. Single, double and star-shaped flowers are available. You can choose seed or cutting-grown varieties, cascading ivy geraniums and aromatic types.

The most dramatic advances came with the introduction of seed geraniums in the 1960s. From seeds, breeders have added varieties with more color, more flowers and plants with a more compact growth habit.

Hollywood geraniums, a new variety introduced in 1984, include these features. Hollywood Red, Hollywood Salmon and a unique red-and-white bicolor, Hollywood Star, display vivid colors and compact growth.

Some of the new geranium breeds are ideal for hanging baskets. Red Fountains is a seed geranium bred especially for such containers. Its cascading growth habit, durability and lush, deeply zoned foliage provide a dramatic scene.

Ivy geraniums with stretching, slowly descending stems are another excellent choice for hanging in baskets or cascading over the sides of large containers. The flowers, unusual in the number of pastel shades — white, raspberry and lavender, along with deep reds and dramatic pinks — make beautiful container plants indoors or out.

In caring for geraniums, remember they, more than impatiens, are subject to root rot with too much water. Pay particular attention to those in hanging baskets.

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BREAKERS WEST



Because of the porous sphagnum peat base, plants tend to dry out rapidly.

Try geraniums this winter in the garden, in pots, planters or hanging baskets. Mix them with impatiens for a delightful, colorful garden, patio, screen room, atrium or foyer entrance. Give them semi-shaded areas, plant them in enriched, lightweight soil for good drainage and provide adequate moisture without overwatering.

Gardening Tips for February

Lawns: If lawn is thin or has bare spots from summer heat and drought, overseed with winter Ryegrass available at garden supply outlets. Mow, water and fertilize as you would permanent lawngrasses. This will provide a lush, green lawn from now until May, maybe early June.

Insects: Activity at low level. Good time to watch for mite build up on the undersides of citrus and ornamentals. Look for faded, rusty or brown dotted leaves. Mites work on undersides of leaves and draw juices from them.

Pruning: A light touch only. Trim away offending branches and stems. Leave major pruning until spring.

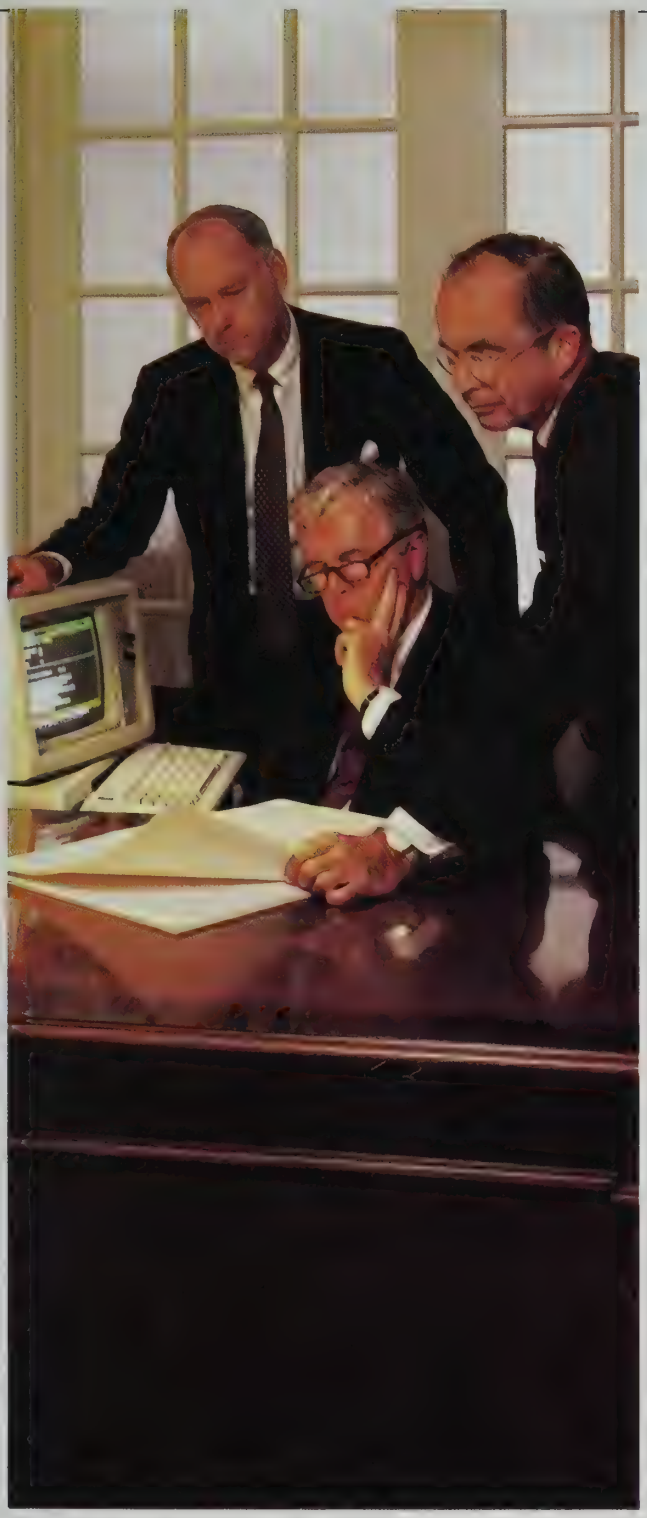
Planting: Have a ball. Plant annuals, vegetables, tropical bulbs, cannas, amaryllis, gladiolus, caladiums and others. Plant any rooted container material and bare root items.

Propagation: Not a good time for cuttings, air layers, grafting or budding. Wait until spring.

Fertilizer: Feed fruit trees, citrus and others. Use fertilizer formulated for fruiting trees. Feed roses and indoor plants as directed on the container.

Watering: This is our dry season. Water grass, plants and trees. Soak, don't sprinkle; once or twice per week should be sufficient with lower temperatures.

Special Note: Use started plants rather than seeds for spring gardens to allow time for full growth before hot weather. □



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The fine art that once graced Peter A.B. Widener III's boyhood home is now one of our nation's most treasured collections.

The Widener Legacy

By Chris Hunter

Like many other Americans who visit Washington, D.C., Peter A. B. Widener III likes to poke around in the National Gallery of Art.

Once, when he was standing in that gallery admiring some of the masterpieces, he noticed a small crowd gathered in front of an exquisite Rembrandt, *The Mill*. The painting, a windmill perched at the top of a bluff, blades glistening in the final rays of dwindling sun, had always given Widener a certain pleasure. He was curious as to why there was such an animated group viewing the picture.

He wandered over unobtrusively to the vicinity of the commotion and overheard an art expert from Holland explaining to the collection of museum officials and spectators that the painting was indeed an authentic Rembrandt. Not only was it real, it was one of the Dutch master's finer creations.

Peter A. B. Widener III smiled to himself and walked on through the museum, catching sight of several other Rembrandt paintings. He had always known that *The Mill* was authentic. After all, his grandfather had given the painting to the National Gallery along with 15 other paintings by the same artist and 89 works by painters only slightly less revered than Rembrandt. The shrewd Philadelphia art collector would never have been tricked by a forgery.

"My grandfather was a multifaceted fellow," remembers Peter Widener, who lives in Palm Beach when he's not enjoying his ranch in Wyoming. "He was not only interested in masters, but he liked relatively modern sporting art."

Horses, in particular, appealed to Joseph Early Widener. The equine paintings that grace Peter's home in Palm Beach suggest that the grandson, too, finds pleasure in the sporting art. Peter is an avid fisherman whose personal taste in art runs along the lines of Remington and Rungius. Outdoor scenes of moose and mountain goats hang on the walls of his home.

Peter's taste in outdoor scenes

KIM SARGENT



Right: *Peter A.B. Widener, sporting his favorite fishing cap, stands in front of a wildlife painting by Carl Rungius.* ***Left:*** A Girl and Her Duenna, *a painting from the Widener collection displayed in the National Gallery of Art.*



Right, Peter Widener grew up surrounded by works painted by the Old Masters such as this amber study by El Greco, St. Martin and the Beggar, which now hangs in the National Gallery.



Right: The Chalice of the Abbot Suger of Saint-Denis *is composed of sardonyx, gold, silver-gilt, gems and pearls.*

Photos Courtesy of National Gallery of Art, Washington, D.C



The 18 pieces of French 18th-century furniture in the Widener collection are signed or can be attributed to known cabinetmakers, most of whom worked for the royal court.

is no surprise since he readily admits that, even as a child, he did not like the dark, somber styles and subjects of some of the masters. "I don't think I cared much for them," he admits. "I like a painting to have some life in it."

Among the masterpieces Peter Widener woke up to see on the walls of his boyhood home were paintings by Titian, Gainsborough, Turner, Van Dyck, El Greco, Constable, Renoir and Manet.

On coming down the stairs from his bedroom every morning, the young Widener was faced with the rigid figure of a dead toreador, painted in uncannily perfect perspective stretched out on his back. Manet had painted the luckless bullfighter in the 1860s.

Learning about the great classic masters was simple for Peter Widener given his family's history for collecting art and displaying it in their Philadelphia home. "I guess I grew up with it. I never took a course in art history. My grandfather always liked me, so I spent a lot of time with him," said Widener. "He loved his paintings, and I grew up with all the old Rembrandts and El Grecos. My favorite is Vermeer. I love Vermeer. He was just a superb painter."

The classics Peter Widener grew up looking at in the mansion called Lynnewood Hall now fill a few rooms in the National Gallery. "My grandfather decided, right before he died, that the Washington gallery was wider in scope and should get his art collection," said Peter, adding that the decision displeased the city of Philadelphia, which had hoped to be the beneficiary of the Widener philanthropy.

When Joseph Widener donated his vast collection of paintings, tapestries, pottery and furniture to the National Gallery in 1942, he established a cultural memorial matched only by a handful of other individuals who have shared their personal art collections with the public. Their names are household words because of their generosity: Mellon, Kress, Hirshhorn and others of that ilk.

One of the National Gallery paintings Peter is fond of is a work by Joseph Mallord William Turner called *Keelmen Heaving in Coals by Moonlight.* The picture, an eerie portrait of sailing ships being loaded by the light of the moon and several flaring torches, is one of two Turner paintings in the Widener collection. The sale of Turner's *Seascape; Folkestone* in England in 1984 elicited much media attention because of its staggering $10,023,200 price. Peter thinks the Turners his grandfather owned are equal or better in quality to the auctioned one.

There is, of course, no price tag that can be placed on the Widener collection. For one thing, it would be impossible to duplicate the breadth of the collection today. Amazingly enough, Joseph Widener had to weed out a lot of paintings

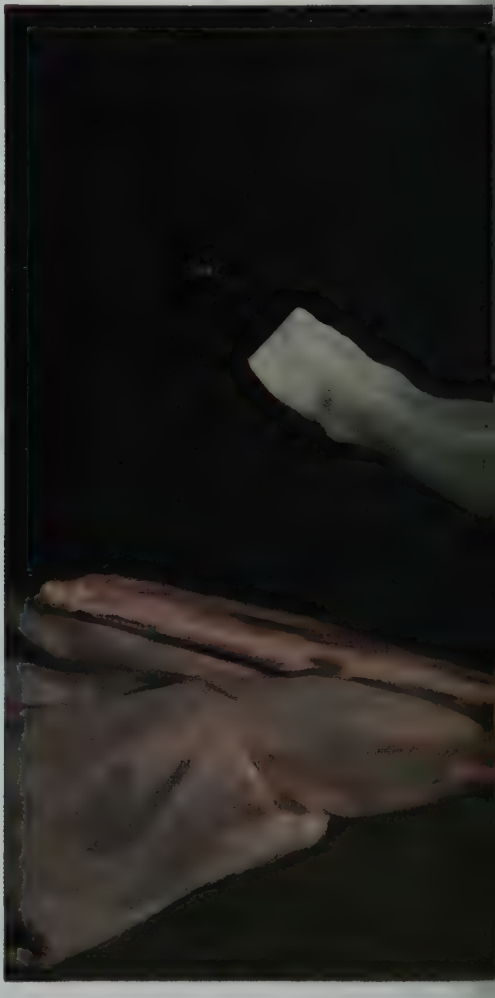
There is no price tag that can be placed on the Widener collection . . . it would be impossible to duplicate the breadth of the collection today

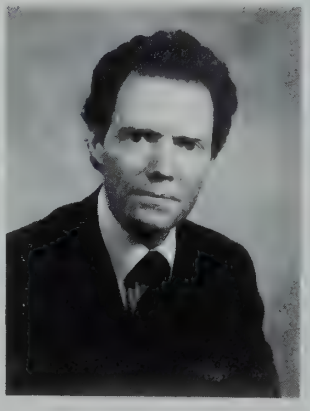


that his father had collected before presenting the National Gallery with such a fine legacy.

"My great-grandfather, P.A.B. Widener, collected an awful lot of paintings," said Peter, adding that his grandfather culled through the collection to make it more representative of the various classic painters and periods. "It's really a great art collection," said Peter with a grin, "but if you look at all the great paintings — 16 Rembrandts — and think that it's been culled over. Well, not many collections have been culled over."

According to Peter, Joseph Widener was a bit more discriminating than his father, and he tried





Above: *Raphael's* Small Cowper Madonna *is representative of the Old Masters' works in the Widener collection. Along with others donated to the gallery, the Widener collection created an instant art museum for the United States.* ***Right:*** *J. Carter Brown, director of the National Gallery of Art.*



Right: The Mill *by Rembrandt is an exquisite painting depicting a windmill perched at the top of a bluff, bathed in the final rays of a dwindling sun.*

to collect art that would grow in importance through the years. "He was the one who was sued by the Russians in the 1920s for getting some paintings out of Russia that weren't meant to go," said Peter.

The Widener collection is so diverse because P.A.B. and Joseph Widener had access to art dealers all over the world and because prices of classics were not astronomical. "Countries were just starting to get protective about keeping art inside their borders at that time," remarked Peter.

Of course, it helped that P.A.B. had friends in high places. "He was a great friend of the Kaiser. Luckily, he died just when the war broke out," said Peter of his great-grandfather, "or he would have been in trouble." Considering the change of attitude in America toward Germany after World War I, the wiley Joseph Widener decided to update his social list. "My grandfather made friends with the English," said Peter. "When I was a kid, they were always here." The Widener

Continued on page 135

Below: *Manet's* The Dead Toreador *is painted in uncannily perfect perspective, stretched out on his back. The luckless bullfighter was a familiar work to young Widener as it was the first thing he saw as he descended the stairs from his bedroom each morning.*



PALM BEACH 80 1906·1986 Y·E·A·R·S

Lifestyles of the Palm Beach Cat



By Terry Garrity/Illustrations by Valerie Poole

Her lifestyle has always been typical of a Palm Beach lady of consequence: rounds of charity balls, fashion shows, musicales, strolls in fruit-and-flower-scented gardens, a large, devoted staff at her beck and call.

But unlike other Palm Beach socialites, Countess Parrot's lifestyle also includes death-defying leaps from her roof into the coconut palms, lizard-seeking forays into the bushes, and afternoon siestas on cool marble floors — naps taken with one eye kept ever alert for the unlikely possibility that a suicidally bent mouse might scamper into her line of vision.

Countess Parrot is a cat. She is "owned" by Charles Simmons, Executive Director of the Flagler Museum in Palm Beach. She has had the run of Whitehall, Henry Morrison Flagler's palatial home, ever since she was a kitten.

Grey One-Eyed Mother is also a Palm Beach cat, and she, too, lives at Whitehall — but in far different circumstances. Where Countess Parrot is accustomed to lying about in antique silk canopy beds, Grey One-Eyed Mother counts herself lucky to sneak in an occasional snooze in the Flagler railway car outside. Otherwise, it is cement and grass for her. She is an outdoor cat — a peasant — and wouldn't have it any other way.

The cat hierarchy in Palm Beach is similar to that of the English TV series, *Upstairs, Downstairs.* The "upstairs" cats are patrician creatures who are waited on whisker and paw by their two-legged families; they live pampered, but curtailed existences. The "downstairs" cats live outdoors and have to fend for themselves in a sometimes harsh world; but they enjoy total independence.

At Mrs. John Volk's in Phipps Plaza, the feline social strata is even more varied: there are upstairs cats, downstairs cats, patio cats, neighbor cats, regular street cats and strays. As many as 40 felis domesti gather there daily to bask in Jane Volk's renowned love of "kitties."

Visitors to the Volk home are greeted first by Gucci, who lives down the street but considers himself his adoring neighbor's official welcomer. He purrs and rubs against each guests' legs to let them know they have gained his approval. In the living room are two fluffy, light-brown cats — Elizabeth and Julia. "Elizabeth arrived unannounced at my front door several years ago and promptly had (the late, great) Alford the Leaf Gatherer and Julia the Astronaut, who rides up and down in the elevator all day and usually sleeps there, too," explains Mrs. Volk, as she eyes the two felines tenderly.

Upstairs are patrician Mac-Treasure and Daphne, two elegant, elderly Siamese cats who preside

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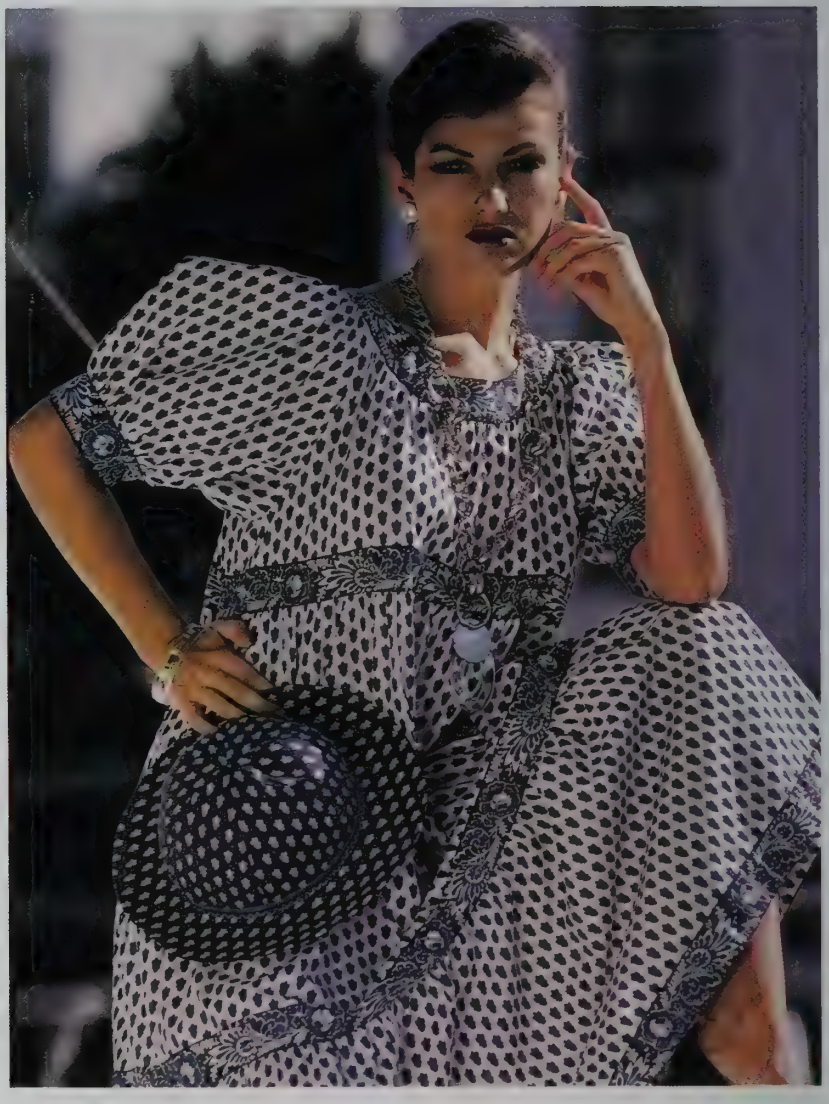

Walter Potter

Knits, prints and sheer fabrics

Springtime Delights

By Betty Yarmon/Photos by Kim Sargent





Above: *This white cotton-knit sweater-set is coupled with a white gabardine straight skirt. Available at Lee Turner.* ***Right:*** *This full-tiered silhouette design by Pierre Deux is matched with a cotton-print bowler hat.*

Colorful, eclectic, captivating, fun . . . The fashions on these pages offer a refreshing lift to the most discriminating wardrobe. Smart women everywhere are looking for a way to approach springtime with lighthearted, renewed vigor. Look no further: these fashions fill the bill.

Mayme Snyder's designs, featured in her shops, Horsefeathers, can form the nucleus of a total wardrobe concept. The light, sheer fabrics for tops, jackets and pants can be color coordinated; they are well suited for worldwide travel.

If you enjoy wearing prints and extraordinary, quality fabrics, you'll love the exotic prints of Leonard of Paris. Leonard designs, available at Razook's and Harold Grant, never go out of style.

Likewise, you'll appreciate the versatility of the imported knits by Dino Valiano sure to capture your attention at Lee Turner's shops. These designs verify that today's



Perfect for daytime or evening is this oversized cotton-knit sweater by Dino Valiano. Heather and beige tones are accented with a linen flange and matching linen trousers.



Right: *Mayme Snyder adds a lively touch of crimson to her informal sundresses.* ***Below:*** *A deep-armhole evening gown, a deep decollete back-cowl shift, a short print jersey — all by Leonard of Paris.*

new sweaters are right both for dressy occasions and as sportive day wear.

And what of Pierre Deux's exclusive French Provencal cotton prints which have adorned our homes? Now you can wear that same kind of charm. Pierre Deux has a delightful group of cotton prints designed into irresistible dresses, hats and scarves. Enchanting! □

This month's fashion pages were photographed at Miami's Villa Vizcaya Museum Gardens and on the shores of the Miami River. Models featured on these pages are courtesy of Michele Pommier Model Agency, one of South Florida's foremost model agencies. Jewelry is by Antigona, Paris; hosiery, by Fogal of Switzerland.





Horsefeathers' neutral crushed-cotton pants outfit looks comfortable and glamorous at the same time.



Photos by Kim Sargent

Opposite page: *The dining room's country look is enhanced by a traditional floral painting above an antique English sideboard. Walls are upholstered in a striped chintz by Cowtan and Tout. The painting is by M.M. Pochez.*

A Palm Beach House Reborn

Adorned with English Country Charm

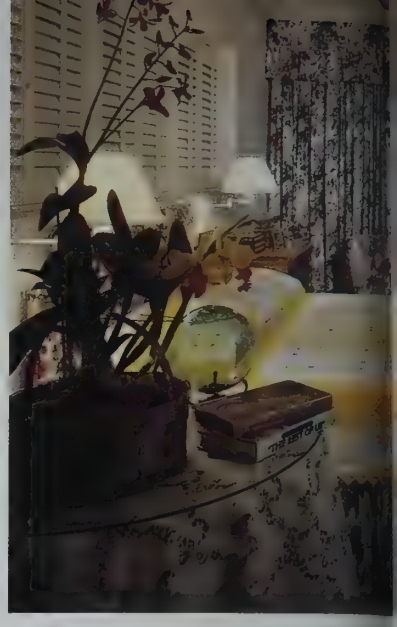


Cheerful floral chintz in the living room provides a common thread for a variety of English and Oriental antiques that are mixed with Bielieky Bros. wicker and a Rose Cummings sofa. Victorian mirrors accent the foyer.

By Doris Kidder Johnson

Palm Beach designer Jack Davidson has the talent to create a comfortable, casual atmosphere within a framework of carefully balanced texture, color and scale. His shop on Via Parigi showcases both his skills as an interior designer and his collections of baskets and batiks, Victorian antiques, English pine, porcelains and crafts from around the world. And, therein lies the secret of Davidson's casual look — arrangements of a wide variety of materials, carefully planned and artfully composed. This renovation of a Palm Beach home proves the point.

The new owners commissioned Davidson to unify the best qualities of the 1950s ranch-style home and give it a fresh English country feeling. Davidson removed the remnants of disjointed "decorative" touches added by previous owners and corrected an array of awkward architectural elements. Metal pole-like supports were replaced by graceful floor-to-ceiling shutters between the living and loggia areas. Ceiling beams were simpli-



fied and most of the shallow 1950s moldings were removed or replaced.

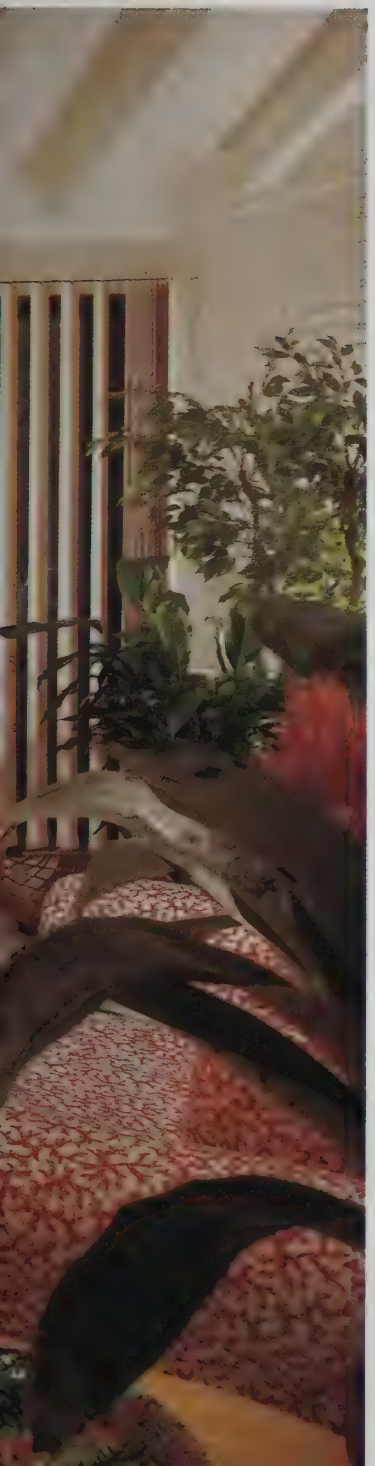
In the main living areas, a fresh white background complements Herpel stone floors. The unusually angled walls in the dining room were given a crisp look and new dimension with polished cotton upholstery.

The addition of Davidson's own country-style mix of patterns, textures and furnishings transformed a rather ordinary 1950s residence into a 1980s version of the English country look. □

Below: *Loggia features Clarence House cotton prints and custom-made area rug from Mark B. Meyer. Pine antiques continue the country theme.*



Left: A Lee Jofa chintz, Poppies and Lilies, graces the windows and bedskirt in the master bedroom that is furnished with traditional English antiques. Wallcovering is Covent Gardens by Ian Crawford. A patchwork quilt adds country warmth and color.





***Above:** Accents of natural wood and traditional art add warmth to the starkly simple St. Charles kitchen.*



Red Spanish shrimp and angulas *will give a tapa party an authentic Spanish accent. Red shrimp from Cadiz are available in South Florida fish markets; canned baby eels are among the imports from Spain that can be found in local Cuban stores.*

Entertaining Spanish-style

TAPAS

Story and Photos by Rosa Tusa

Tapas, those tantalizing tidbits offered at bars in Spain, are the new trend in entertaining. A tapa party fits today's casual lifestyle, and for hosts and hostesses who prefer to offer stimulating food and less alcohol they are the perfect party fare.

Serving tapas has long been a ritual in Spain, especially in Madrid and Seville where bars and cafes are crowded with "tapa hoppers"; they were not the rage in America until recently. Now many are finding that the convivial custom of nibbling on tapas offers hosts the opportunity to enjoy the party with their guests.

Felipe Rojas-Lombardy of The Ballroom in New York was one of the first to introduce a tapa bar.

Literally, tapa means lid. The first tapas, some say, began in Andalucia, where barmen offered pieces of bread to cover wineglasses to keep out flies. Others say the name, from *tapar* which means to cover, was derived from the custom of placing a small plate of complimentary appetizers on top of the patron's wineglass.



Freshly prepared cigala, *white asparagus, almonds and olives make an interesting, colorful assortment of tapas for a party.*

Every bar in Spain features tapas of one sort or another, some in profusion. They are endless in scope and can be hot, cold or tepid and range from seafood, sausages and vegetables to olives and almonds.

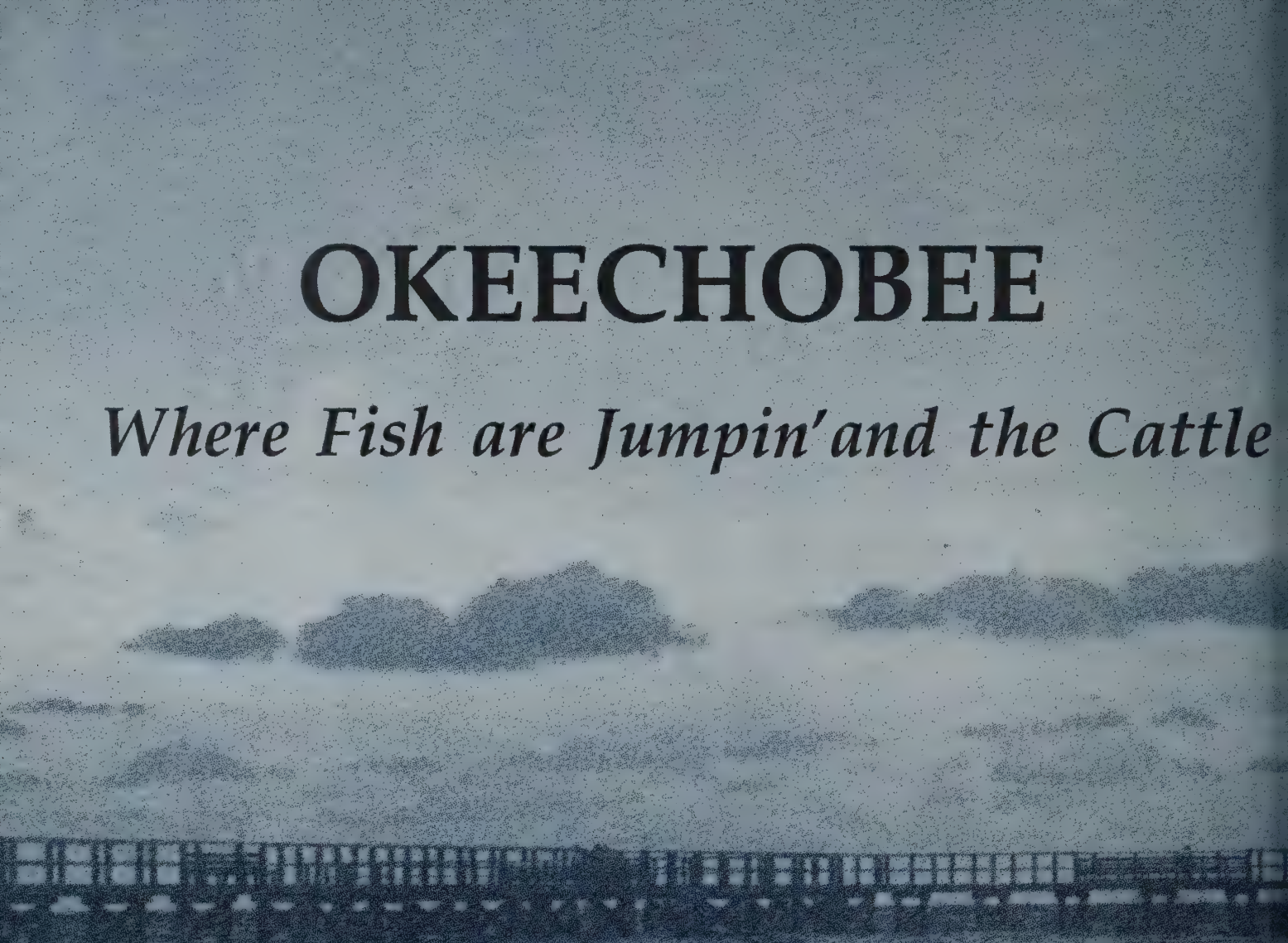
There is always the legendary Serrano ham and the tortilla *Espanola*, the Spanish potato-and-onion omelet that is served at room temperature in small wedges or squares. The tortilla *Espanola* is also passed on trays at every party in Spain.

Tapa bars display their house specialties along the length of the bar. Some like Enrique Becerra and

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OKEECHOBEE

Where Fish are Jumpin' and the Cattle



By Linda Marx

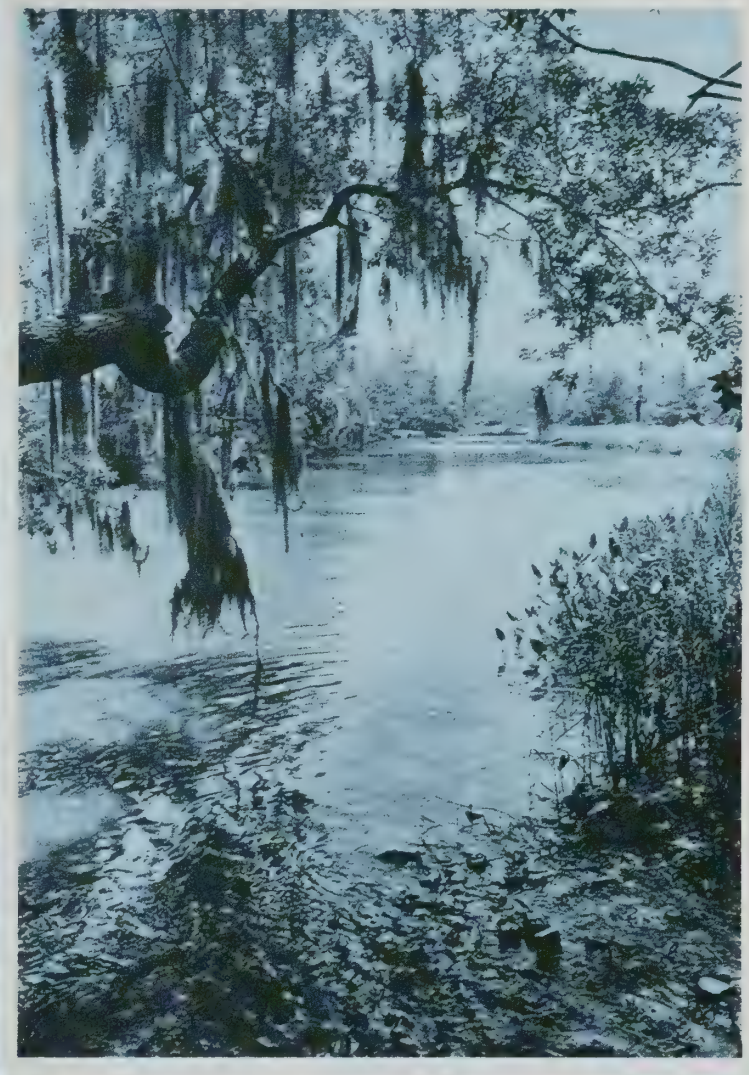
Taylor Creek flows through Okeechobee City, then out through locks into the big lake, separating not only the wild from the tame but also different ways of life. This historic current has for generations given people an exceptional sense of immersion in the civilizations that have crossed back and forth between residential Okeechobee and wide open Lake Okeechobee, civilizations that have altered and enriched one another.

Deep, wide and crooked, Taylor Creek takes its name from Col. Zachary Taylor who crossed its serpentine body in 1837 to fight the Seminoles. Trees draped with waving streamers of Spanish moss and dotted with red and orange airplants meet overhead and form

are Nigh

Spanish moss draping the oak trees frames a view of Taylor Creek which for decades has been a symbol of Okeechobee.

THE EVENING TIMES





KIM SARGENT

Right: Earl and Vera Davis who live on 100 acres of farmland in Okeechobee remember the way it used to be before "progress" came. Above: Auctioneer Wendell Cooper calls the numbers at Okeechobee's semi-weekly cattle auction.

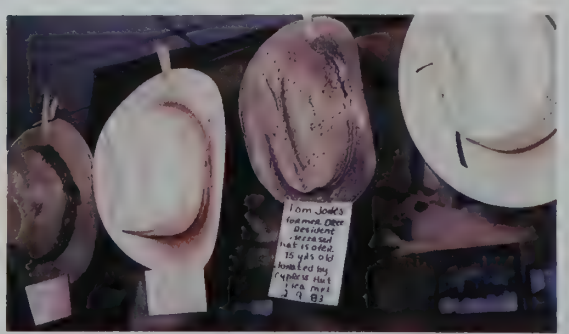








Top: The Clemons family runs the Okeechobee Livestock Market. ***Above:*** *Cattle breeding is one of Okeechobee's key industries.* ***Left:*** *Fred Humphries sells alligator boots for as much as $1,600 a pair.* ***Below:*** *Cowboy hats on display at the Fair Store.*





In Okeechobee, cows and farmland are as commonplace as retail stores and shoppers.

a shady and mysterious tunnel. The creek is still symbolic of Okeechobee. With roads surrounding it and then the train running over it, Taylor Creek was the commercial pulse of early Okeechobee. At one time or another for nearly a century, the oak- and cypress-lined stream has been home to a mighty divergent lot: cowboys and Indians, outlaws and lawmen, boat captains and fishermen, cattle hustlers and mechanics, lawyers and ladies, store owners and school children, crackers and tourists.

Today, the fish canneries that marked Taylor Creek have been replaced with homes and docks that face the water. No longer a commercial center, the creek is a recreational outlet and homesite for families and friends who, live as they will, all agree on one thing: Taylor Creek has outlived their ancestors and is still the backbone of their existence. "The passenger and freight boats always used Taylor Creek," recalls 65-year-old native Okeechobee cowboy, Earl Davis. "Now it's nothing but a toy for sport fishermen and Northerners. But it still runs through our town."

Photos by Kim Sargent

To drive to Okeechobee, located on the north shore of the lake, you cross cultures into Indiantown, then leave it and strike away through a countryside in which salient features become less and less numerous. The area looks intensely and peculiarly rural — the characteristic and the charm of so much of the landscape. It is a deep, unrelieved rusticity of grassy plains, cattle ranches, swamps, creeks, trailer parks, feed mills, dairy farms, citrus groves, rosebeds, cows, chickens, birds and ducks. All flat and sandy, the wide horizon opens out like a kitchen garden, without interruption, without an eminence, with here and there a long, low stretch of bush. There is an absence of fences and property signs; everything, it seems, is absorbed in the general Florida flatness — the patches of color, the scattered ranches, the farmhouses, the manicured gardens, the isolated residence of an iconoclastic cowboy. There are other signposts: the farmer (squatting in his field), the hired hands in faded overalls, the ranch owners in faded overalls, the big red trucks.

At the end of an hour's drive from West Palm Beach in sweat-popping heat, I passed through still another culture shock. With the blink of an eye, the wide open pasture was transformed into a short chain of McDonald's, Wendy's and chicken carry-outs, then Eckerd





Left: Jim and Diann Giles work on their rose farm. ***Above:*** *Lottie Raulerson is one of the city's most-loved residents.*



Above: *Okeechobee has wilderness, fast food and Spanish-style buildings.*
Below: *Cars and bikes share the road; some "good old boys" prefer horses.*



Above: *The Okeechobee County Court House is a meeting place for local gossip, the best kind.* ***Right:*** *The city's perfectly preened park is a downtown attraction.*





Drug and large supermarkets, then the library, city hall, chamber of commerce and a hardware store. Bumper to bumper, like a perpetual parking lot, no one could move through the city's two traffic lights. Too many cars, not enough road. Too many people, not enough planning.

Finally, the fast-food restaurants ended and downtown Okeechobee came into view. Its perfectly preened park running down the center of town was shaded by beautiful oaks, pines and tall cypresses. Hyacinths the color of Henry Flagler's handkerchiefs bloomed everywhere. Banks, real estate offices, gift shops with bridal registries, and sophisticated construction companies lined up on one side of the street; Western-wear stores, swap shops and old-time barber stools ($3 and $4 a haircut), on the other.

Seem odd? I thought so and asked Okeechobee celebrity and retired school teacher Lottie Raulerson (of the pioneering Raulersons), about the blending of the old frontier with the new fast lane.

"People in Okeechobee get sand in their shoes," she explained emphatically with 78 years of experience in her voice. "They leave town to learn the ways of the world, but they can't stay away from the down-home atmosphere and the friendly people. When they come back, they bring their big-city education and ideas with them.

Continued on page 147

A shot of Lake Okeechobee from 570 miles above the earth illustrates its vast beauty and timelessness.

LANDSAT/EROS DATA CENTER



The Cottage Industry of Palm Beach

By Helen Bernstein/Illustration by Rebecca Barbier

Society is wonderfully delightful. To be in it is merely a bore. But to be out of it simply a tragedy. — Oscar Wilde

Social climbing is the cottage industry in Palm Beach. It can start slowly and build to a crescendo, or it can be part of a master plan. Either way, the result is a theatrical production with the town as the stage and the citizens as the audience.

The Women's Liberation Movement notwithstanding, it's difficult to be either a widow or a divorced woman in this Palm Beach show.

The social life is set up for couples, and, with the shortage of men, hostesses don't like to deal with extra women at parties.

If society could be drawn architecturally in this mythical production, it would appear as a ladder with the lower rungs close together and easy to climb. As one goes up, the rungs are farther apart and slippery creating the ever-present danger of falling off.

With that introduction, it's time to meet some pivotal characters. They are newcomers known as Mr. & Mrs. Ima Starr. They've made it big in their hometown and are now ready to relax and enjoy their wealth. But the competitive atmosphere awakens a new desire for success: they want to see their name in lights over this tight, little island.

Once the campaign starts, it requires money, ambition, a beautiful house, high visibility, high fashion and stubborn determination. Enter the extras, including a household staff, public relations people, hairdressers, car parkers, florists with blooming orchids and a sponsor.

The sponsor always has a favorite charity and suggests the Starrs underwrite the dinner or music for the charity fund-raiser. The Starrs cheerfully present their check for at least $10,000 and the ball is rolling. (The pun is intended.) Mrs. Starr goes to Worth Avenue, buys a chiffon dress designed by a fashion genius and has her picture taken in front of the Flagler Museum.

Ima is no longer rattling around in her Palladian villa waiting for the phone to ring. There are "musts" to attend to. The Starrs must get good seats for opening night at the Royal Poinciana Playhouse, a box at the Palm Beach Polo and Country Club for the Sunday polo matches and membership in a club. The last requirement is a sticky wicket. It is unwise to be too eager while waiting to be invited.

One way of handling the club situation is to take friends to the local restaurants which are noisy and crowded during the season. The Starrs endure the push-and-pull of these evenings, hoping Mr. & Mrs. Security System will invite them to join their club. If they do, the Starrs are on their way. If they don't, the Starrs remain supporting players. Either way, they become victims of fete going out to social events every night except when they are having one of their own. They will feel they are drowning in a sea of hors d'oeuvres and white wine.

The second act of the Ima Starr Show finds the couple accepted into a club and having a glorious time with their friends, the Security Systems, and the Tax Shelters, who also proposed them for membership. The Starrs, having produced an important tycoon as a house guest, have shown they had the "right" friends back home. Ima and husband are now on the road to Oz.

They are photographed nonstop; their pictures appear in *The Shiny Sheet*, *W* and, once in awhile, in *Town and Country*. Their names appear in Suzy's and Liz Smith's columns.

Meanwhile, the haute monde is noticing something new in the West. Tall buildings have risen there which will house banks, offices and condos.

West Palm Beach is no longer just a vast wasteland on the way to the airport. It's becoming a business and recreational center and one of the fastest-growing areas in Palm Beach County. The proposed new performing arts center promises to attract more ballet, opera and symphony performances.

All these benefits have brought an infusion of Yuppies (young, upwardly mobile, urban profession-

Social Climbing

als) who are looking for a niche in this growth community.

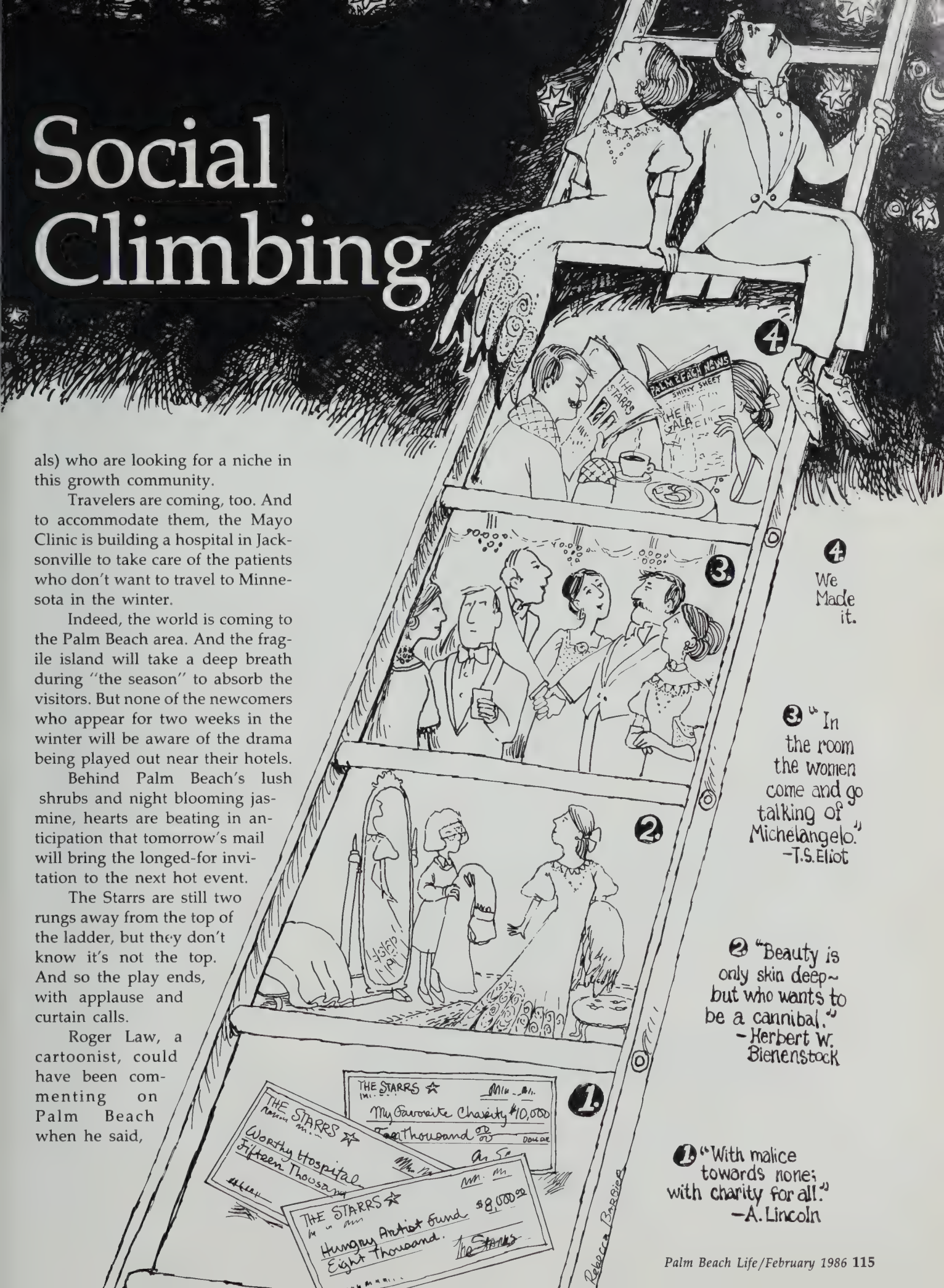
Travelers are coming, too. And to accommodate them, the Mayo Clinic is building a hospital in Jacksonville to take care of the patients who don't want to travel to Minnesota in the winter.

Indeed, the world is coming to the Palm Beach area. And the fragile island will take a deep breath during "the season" to absorb the visitors. But none of the newcomers who appear for two weeks in the winter will be aware of the drama being played out near their hotels.

Behind Palm Beach's lush shrubs and night blooming jasmine, hearts are beating in anticipation that tomorrow's mail will bring the longed-for invitation to the next hot event.

The Starrs are still two rungs away from the top of the ladder, but they don't know it's not the top. And so the play ends, with applause and curtain calls.

Roger Law, a cartoonist, could have been commenting on Palm Beach when he said,



4 We Made it.

3 "In the room the women come and go talking of Michelangelo."
–T.S. Eliot

2 "Beauty is only skin deep– but who wants to be a cannibal."
–Herbert W. Bienenstock

1 "With malice towards none; with charity for all."
–A. Lincoln



"La Montagne de San Carlos" by Kaiko Moti Oil on canvas 1983

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The press agent you hire to engineer items about you in the most prestigious society columns like "Suzy" is a must. If that press agent can't arrange for you to have your house photographed in *House and Garden, Palm Beach Life* or *Architectural Digest,* fire him. After all, Parish Hadley, McMillen, March Hampton or Valerie Rybar didn't do your interior decorating for nothing.

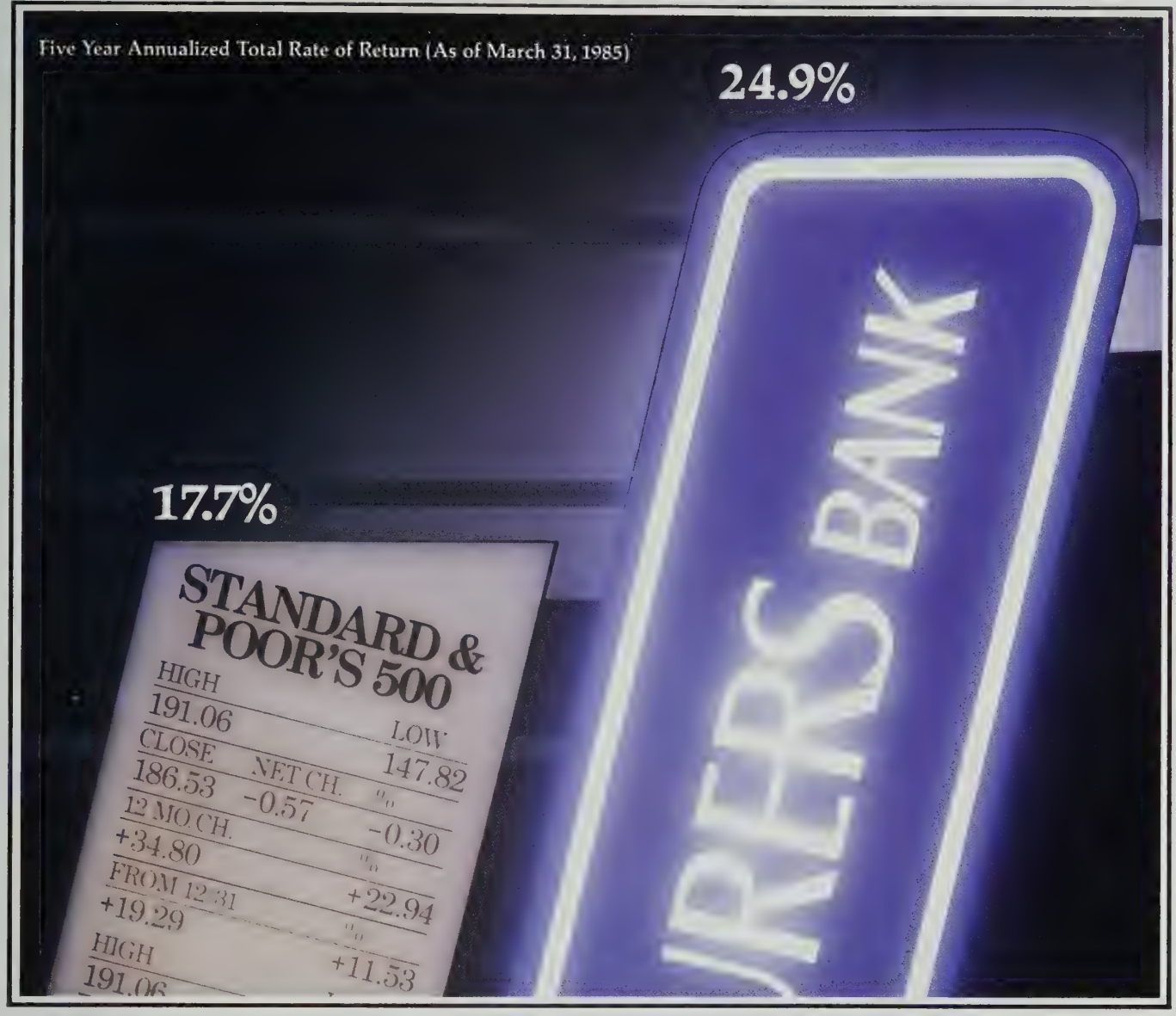
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IN GOOD SHAPE

Continued from page 18

limbs," he notes, "but we cannot successfully *transplant* them from one donor to another."

It takes four operations to build an ear according to Dr. McCarthy and while it might be an acceptable ear, it cannot parallel the real thing. If the right combination of drug therapy can be found to solve the organ rejection problem, how much better it would be to have the real thing in a donor bank. Perhaps saving parts of the face to save other faces is not as futuristic as it sounds.

"It could happen tomorrow," predicts Dr. McCarthy. □

HEALTHLINE

Where Faces Are Made . . . The Institute of Reconstructive Plastic Surgery at New York University Medical Center was pioneered in 1963 by Dr. John Marquis Converse. It was designed to aid the facially disfigured in four major ways: clinical services, research, teaching and public education.

Dr. Joseph G. McCarthy trained with Dr. Converse, coauthored with him the definitive work, *Reconstructive Plastic Surgery* and was hand-picked by Dr. Converse to succeed him as director of the institute. Its present-day programs include the management of both congenital and acquired deformities; craniofacial reconstruction in which the bones of the face are literally cut free from the cranium and shifted into a new position to correct extensive deformities; and microsurgery — the use of powerful operating microscopes for replantation of amputated limbs and the reconstruction of massive wounds and defects.

The National Foundation for Facial Reconstruction (formerly the Society for the Facially Disfigured) was formed as the sponsoring organization for the institute. Business leaders and concerned individuals all over the country lend their financial and personal support through the organization to ensure continuation of the many programs provided by the institute.

Anyone wanting to learn more about the Institute of Reconstructive Plastic Surgery and its programs can obtain information by writing to Robert E. Bochat, Executive Director, The National Foundation for Facial Reconstruction, 550 First Avenue, New York, New York 10016.

Women Face Face-ism . . . Dr. Dane Archer, a psychologist at the University of California in Santa Cruz, teamed with colleagues to analyze 1,750 photographs from American periodicals, 3,500 photos from 13 publications in 11 other countries and 920 portraits and self-portraits from the 15th to the 20th centuries. Their goal? To find out how men and women were depicted throughout history and across cultures and to then attempt to apply the finding to today's attitudes toward the different sexes. The findings? Men were more likely than women to be portrayed with the faces dominant. Women were more often shown as faces and bodies.

To learn how these results applied to modern-day attitudes, the researchers displayed photos of 12 different men and women to a group of students. Some photos showed the faces prominently; some less so. Others showed more body in relation to the faces. Asked to analyze what they saw, the students placed a higher rating of intelligence, appearance and ambition on those photos where greater prominence was placed on the face. Women lost out — again. "The qualities associated with women," the authors observe, "may be more corporal than cerebral."



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One of the works in the "American Masters" exhibit at the Four Arts is Georgia O'Keeffe's White Iris, *painted in 1957.*

GALLERY GUIDE

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American Masters: The Thyssen-Bornemisza Collection



Lithuanian-born painter and graphic artist Ben Shahn moved to the United States in 1906. He painted French Workers *in 1942.*

By Jane Fetterly

Baron Hans Heinrich Thyssen-Bornemisza, 64, an imposing figure well known to jet-setters and art lovers alike, thinks his private collection is the greatest in the world — better than Queen Elizabeth II's or Paul Mellon's.

"The queen's collection might be very big, but she doesn't have the American paintings ... and she's not collecting now," he says. "The Mellon collection is very big, but he has given most of it away. I am completely independent. There are no trustees."

The Baron's collection is staggering in number — it includes Old Masters, American and European paintings, antique furniture, medieval glass, silver and gold boxes.

Perhaps Baron Thyssen-Bornemisza *does* have the greatest private collection in the world. Most experts would rank it among the top three, at least. If not the first, he certainly has one of the best-known art collections. During the past five



Above: *Patrick Henry Bruce's* Peinture. Nature Morte, *1923-24.*
Below: *World-renowned art collector, Baron Hans Heinrich Thyssen-Bornemisza.*





Above: New York Series, 1927 *reflects John Marin's personal response to New York City.*
Right: *Winslow Homer's* Signal of Distress *was painted over a four-year period — from 1892 to 1896.*

years alone, two of his major exhibitions — Old Master Paintings (1979-1981) and Twentieth Century Masters (1982-1983) — have toured the United States.

Now a collection of American Masters from the 18th, 19th and 20th centuries is coming to Palm Beach as part of its United States tour. It was first seen in the private galleries of the Vatican in 1984.

"American Masters: The Thyssen-Bornemisza Collection" opens Feb. 15 following a black-tie gala to benefit the Society of the Four Arts and to mark the 50th anniversary of the cultural institution on Palm Beach.

The collection of more than 100 paintings — the work of 75 artists — is traveling under the auspices of the International Exhibitions Foundation. In a sense, the exhibit offers viewers a history of American art from the 18th century to the present, though the paintings were not acquired by their owner with any reference to a historical motif. The show continues at the Four Arts galleries through April 20, giving visitors an opportunity to come back again and again to see



works by some of the famous names in the history of American art — Copley, Burchfield, Bierstadt, Kuhn, Wyeth and O'Keeffe to name a few.

The Baron, who says he spends 40 percent of his time on art and the rest on business, plans to be in Palm Beach for the black-tie opening. His home is in Lugano, Switzerland, where his vast art collection is housed in the Villa Favorita. He is chairman of TGB (Thyssen-Bornemisza Group), a company involved in a wide array of businesses — from iron and steel to microwave ovens — that reportedly grossed over one billion dollars last year. His son, Hans Heinrich Jr., 35, is chief executive officer of the company.

The Baron's collection was originally begun by his father, Heinrich, a son of August Thyssen, the German industrialist who founded the Thyssen iron and steel fortune and supplied the Kaiser with weapons in World War I.

Born in Holland (his title comes from his Hungarian mother, a titled aristocrat), the present Bar-

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The Society of the Four Arts includes galleries, a library, gardens and an auditorium. The organization was established by a handful of pioneering arts promoters.

The Society of the Four Arts Celebrates Its Golden Anniversary

Palm Beachers have always loved the arts filling their homes with music, painting and sculpture. Fifty years ago, a small group of them decided it was time for an arts organization that could bring musicians, artists, dramatists, writers and cultural exhibits to the island. Little did they know how such an organization would thrive.

This year, the Society of the Four Arts celebrates its golden anniversary. The handful of pioneering arts promoters would likely be surprised and delighted with how far the Society has come — from an arts group without a home (in fact, they met in a vacant store on Royal Palm Way) to an organization of 1,000 members who take pride in the galleries, library, gardens and auditorium at Four Arts Plaza.

In the early days, the new arts society was steered by its honorary president, one of Palm Beach's grand old dames, Maud Howe Elliott. She was the daughter of Julia Ward Howe, suffragette, author and composer of "Battle Hymn of the Republic." Boston-bred Maud Elliott was an author in her own right and a founder of the Four Arts Library.

Hugh Dillman, president of the exclusive Everglades Club on Worth Avenue, agreed to serve as president. A prominent financier and man-about-town, he was married to Anna Dodge, former wife of automobile magnate Horace Dodge.

Other notable personalities involved in the Society's beginnings were the American composer, Sidney Homer, and his wife, Madame Louise Homer, celebrated star of the Metropolitan Opera. On Sunday afternoons during that first winter in 1936, her deep contralto voice could be heard leading hymns in the vacant store.

Four of Palm Beach's most influential architects — Maurice Fatio, Addison Mizner, Marion Sims Wyeth and John Volk — contributed to the evolution of what is now Four Arts Plaza. In January 1938, after two years in improvised galleries, the Society moved to property once owned by the John Phipps family. The family sold the land on which the building would be built,

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on began his own collection after the death of his father in 1947. In the 1960s he began to focus on 19th- and 20th-century paintings. Unlike his father who preferred portraits done by 17th- and 18th-century German artists, the Baron loves landscapes. He bought his first American painting in 1973 and since then has amassed 115 works by American artists.

He says he is deeply attracted to American artists, "maybe because I am a quarter American, but also mainly because of the profound love of the artists for nature, space and perfection."

There are many illustrations of nature, space and perfection in the American Masters exhibit. It is a rich collection brimming with examples of various schools and styles of art which suggest many 19th-century American artists saw Europe — especially Paris — as a sketching ground for their works.

Even Winslow Homer, a dour New Englander and one of America's foremost painters of the outdoors, had his sojourn in the French capital in the 1860s. Born in Boston in 1836, Homer began his career as an illustrator for *Harper's Weekly*. He was one of the first great American painters to use watercolor as a major vehicle of expression — but it was in oil painting that he made his most important contributions to American art.

The Baron's collection is staggering in number

He moved from New York to the coast of Maine in 1883; and until his death in 1910, he painted his great oils of the sea in relative seclusion. One of these, *Signal of Distress*, was painted over a four-year period, from 1892 to 1896. The work is a recent acquisition to the Thyssen-Bornemisza collection. Considered one of the best pictures in the American Masters exhibit, it was bought from Kennedy Gallery in New York City. The year before the Baron purchased it, *Signal of Distress* was sold for $1.7 million. The Baron has never announced how much he paid for it.

The painting depicts sailors preparing to lower a lifeboat while a dismasted ship bobs helplessly in the waves as a storm rages over the sea. The subject is typical for Homer who was enthralled with the drama of man's struggle with storm and wave and the stoic bravery of those who confronted the elements.

To the end of his life, Homer pushed for greater economy and



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greater brilliance in his work. He suppressed details and included only the essentials, so that nothing distracted from the main action of the picture. In art such as this, Homer guided American genre painting into a serious exploration of man's relation to nature.

Another realist represented in the Baron's collection of American art was born in Ireland in 1848 but made his home in Philadelphia. Trained as a silver engraver, William Michael Harnett spent six years in Munich, primarily painting miniatures. When he returned to New York, his work increased in size but maintained its precision and fine detail.

Harnett is the acknowledged founder of a school of *trompe l'oeil* (fool the eye) still-life painting which flourished from 1870 to the early 20th century. He delighted in visual deceptions — bits of string that seemed to escape the picture frame, burnt matches that glowed in space. His predilection was for rich objects worn by time — dented pewter mugs, fine old violins and scuffed leather bindings such as the one found in his 1879 piece, *Materials for a Leisure Hour* which is featured in the Baron's upcoming exhibit.

Harnett's skills were carefully developed. No brush strokes show. And the seemingly casual arrangements of random objects in his paintings were, in fact, carefully positioned. They have a kind of asymmetrical balance almost classical in its counterpoint of forms and textures.

Edward Hopper, one of the social realists of the 1930s, is well represented with four paintings in the Baron's collection. A student of Robert Henri and William Merritt Chase, he was admittedly influenced by Homer and handles watercolor with special brilliance.

Hopper's *The Martha McKean of Wellfleet* is a reminiscence of Cape Cod, Mass., where the artist spent his summers. In the painting, the little sailboat is cutting harmlessly close to the sandbar and even the seagulls are undisturbed by the silent motion. Rather than appearing fluid and momentary, the bulge of the swelling sail and the contour of the wave seem frozen forever.

Edward Hopper often used light to isolate forms as well as model them, and this may explain the undefinable aura of loneliness that fills so many of his paintings.

Another brand of realism — the urban realism of Raphael Soyer — also has a place among the works of American Masters. Early in the 20th century a group of young newspaper artists proclaimed that art should find its subject matter in the city's streets, parks and slums. These artists were called "The Eight" and included such names as Robert Henri, John Sloan, William Glackens and George Luks. They breathed a new vitality into American art and laid the foundation for a later generation of American scene painters, in-



cluding Raphael Soyer who emerged as one of the foremost urban realists of the times.

A student at the National Academy of Art, Soyer said he learned to paint from the standard models of the day — Sargent and Chase — but soon developed a style of subtler brushwork which, if less dazzling, dwelt more lovingly on the models and street people. Hence, we have his painting, *Girl in Red Hat,* coming to Palm Beach.

He says he is deeply attracted to American artists

The rumbles of modernism in American art stirred the hearts of many young artists including John Marin (1870-1953) who played an important part in its development. The style must also have captured the Baron's attention, as evidenced by his acquiring Marin's work.

Between 1905 and 1910, John Marin spent much time abroad where he was obviously influenced by the work of the early Cubists in Paris and by Henry Matisse and his followers known as "The Fauves" or "wild beasts." Marin incorporated their techniques into a personal response — his reaction to the dynamism of New York City. In the 1920s, working principally in watercolor, he produced a series of skyscrapers in semi-abstract patterns of great vitality. *New York Series, 1927* is one of these. Marin wrote that his aim was to control "these warring, pushing, pulling forces."

As an art collector, Baron Thyssen-Bornemisza has an even more compelling aim. He states candidly, "If I can, through the exchange of art, promote an understanding between the nations, all the better."

Indeed, the United States tour of the American Masters exhibit is a fitting way to promote that goal.□



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Continued from page 125

but donated the parking lot area.

The attractive red-tiled edifice built on the site was designed by Maurice Fatio, a member of the Society who donated his services as an architect. He described the structure as "modified Spanish architecture." It proved to be an economical building; within three years of opening the structure, the Society celebrated the burning of the $37,000 mortgage.

In 1939, the prominent American painter, Albert Herter, was commissioned to decorate the entrance with canvas murals depicting the four arts for which the Society was named — fine arts (painting and sculpture), music, drama and literature.

The property to the south of the building might have remained a vacant lot, but Mrs. Alfred Kay and the Garden Club of Palm Beach conceived the idea of planting small gardens to demonstrate to new homeowners which tropical plants could be grown in Florida.

During the war years, when the Society concentrated on entertaining soldiers stationed near Palm Beach, the gardens were used as a setting to entertain officers. Tales of wartime romances between Palm Beach debs and pilots stationed nearby still persist.

After the war, the Four Arts gardens were redesigned by noted landscape architect Richard Webel, who used the Chinese garden as the center.

By 1944 members of the Society realized they had outgrown their tiny two-story building and began making plans for a new structure. After three years of fundraising efforts, the Society had $500,000. Architect John Volk advised that with the increasing cost of materials, it might be wise to forget new construction and look across the street at a vacant building for the proposed new galleries and auditorium.

The vacant building was the Embassy Club, designed in 1928 by Addison Mizner and his associate, Lester Giesler. Mizner had just returned to Palm Beach from his Boca Raton adventures which had bankrupted him. Col. Edward Riley Bradley, owner and operator of the Beach Club, a gambling casino in Palm Beach, asked Mizner to design a private club for him.

The Embassy Club was never a successful venture for Bradley, probably because it was completed just as the stock market crashed.

In 1947 John Volk suggested that the Society buy the old club and have it renovated. Bradley was dead and for $137,000 the Society could own not only the club building but also all of the property from the building to Lake Worth.

The Society decided to buy the Embassy Club and Volk began renovating the Spanish-style structure as gallery, auditorium and office space. As in most Mizner buildings, the Embassy Club was divided into two sections by a great hall. On one side were huge, black, wrought-



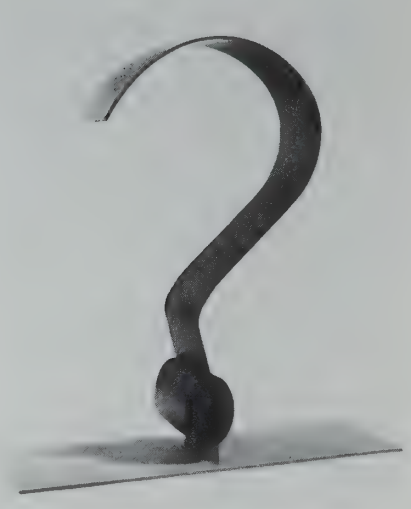
iron gates; on the other, to the west of the hall, overlooking Lake Worth, was an open-air courtyard surrounded on two sides by raised loggias.

John Volk designed a roof for the courtyard, left the loggias as they were, and turned the area into a theater with seating for 718 people. He turned the space that once was a bar and grill into a gallery that can be used as a board room.

The renovation of the club was described as "masterful" by visitors who attended the gala opening party in January 1948.

Although John Volk did not change the Spanish character of the building, he did add his own touch — two modern pillars topped by shell-like sculptures standing at the entrance to Four Arts Plaza on the corner of Royal Palm Way.

While Volk worked on the Mizner building, Marion Sims Wyeth redesigned Fatio's original Four Arts building (east of the Mizner structure) and turned both floors into a library.



Gertrude Schweitzer's to be or not to be *is a new addition to the sculpture garden.*

Through the years, other changes have taken place — the installation in 1976 of Isamu Noguchi's pyramid-like sculpture on the Four Arts mall, and an addition to the Four Arts Library. Landscape architect Richard Webel recently enhanced the grounds around the galleries, providing new walkways and a rectangular fountain at the entrance.

As the Society of the Four Arts begins its second 50 years, Director James M. Brown and the board of directors have set their sights on a major project: restoration of Albert Herter's murals (on the library's exterior) which have faded from exposure to the weather.

Herter's larger-than-life, toga-clad canvas figures depicting the four arts stand behind two bronze panthers marking the entrance to the Four Arts Library. They add a touch of art deco to Maurice Fatio's Spanish building. They are a symbol, a reminder to passers-by that the Society began in the 1930s — when a group of Palm Beach residents decided they needed a place to gather in celebration of the arts.□

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TEQUESTA

Gallery Five, Gallery Square North, 363 Tequesta Drive, 747-5555. Paul and Paula Coben, directors. The gallery offers work in ceramics, fiber, glass, metal and wood by 150 prominent and promising American artisans. Featured are unique items of wearable art, including handcrafted jewelry and clothing suitable for exhibition. Hours are 10 a.m. to 5 p.m. Monday through Saturday and evenings by appointment.

Lighthouse Gallery, Gallery Square North, 373 Tequesta Drive, 746-3101. Faye Schrecengost, director. This non-profit gallery has a permanent collection featuring contemporary artists' work such as an oil painting by Cleve Grey and sculpture by Raphael Samuel. The gallery also presents changing monthly exhibits and culturally related programs. Hours are 10 a.m. to 4 p.m. Tuesday through Saturday.

Patricia Cloutier Gallery, Gallery Square South, 372 Tequesta Drive, 744-5427. Patricia Cloutier, director. The gallery collection is comprised of original serigraphs, lithographs and etchings from over 35 artists including Sassone, Don Hazen, Jansen, Will Barnet and Erte. Paintings, porcelain and lithographs by Edna Hibel are featured along with the serigraphs and paintings of Simbari, Botti and Pang Jen. Consultation service is available. Hours are 10 a.m. to 5 p.m. Monday through Friday, 10 a.m. to 4 p.m. Saturday and by appointment.

Tequesta Galleries, Gallery Square North, 361 Tequesta Drive, 744-2534. Carol Saunders, director. Tequesta Galleries specializes in traditional and contemporary fine art offering an extensive selection of paintings, sculpture, ceramics, handcrafted jewelry and hand-painted porcelain. Works by Rowenna Dodge Anderson, Richard Frizzell and Barry Leighton-Jones are among the offerings in this gallery which features artists from Florida and across the country. Art consultation, New York Graphic Society prints, off-the-premises framing and a unique gift shop are also available. Hours are 10 a.m. to 5 p.m. Monday through Saturday.

NORTH PALM BEACH

Dana Janay & Co., Oakbrook Square, 11620 U.S. Highway 1, 622-1020. Mindy and Jack Hasson, owners. This gallery/gift shop features porcelain and crystal art. Selections include Royal Doulton, Cybis, Boehm and Lladro porcelain and Waterford, Lalique and Baccarat crystal. Hours are 10 a.m. to 5 p.m. Monday through Saturday.

Jewels by Hasson, Oakbrook Square, 11618 U.S. Highway 1, 627-3856. Jack Hasson and Mindy Hasson, directors. The gallery features antique

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Monday – Saturday, 10 – 6



The Patricia Cloutier Gallery has one of the largest collections of Nicola Simbari's serigraphs and paintings in the area. Il Sogno *was released in November of 1985.*

Oriental art including jade carvings and cloisonne; porcelain by Cybis, Waterford, Boehm and Lladro; and crystal by Lalique, Baccarat, Saint Louis and Daum. Hours are 10 a.m. to 5 p.m. Monday through Saturday.

PALM BEACH

The Ashley Gallery, 326 S. County Road, 659-5150. Margo Donahue, owner. The gallery specializes in English and Irish paintings and furniture of the 18th and 19th centuries. Also featured is a fine selection of unusual decorative arts including 18th- and 19th-century English and Chinese porcelains, papier mache and tole accessories and 18th-century English colored flower and bird engravings. Of interest to serious collectors are a pair of 19th-century Chinese lacquer garden seats, an 18th-century Italian bronze urn, 18th-century mahogany and brass candlesticks and an unusual Georgian walnut pipe rack. Hours are 10 a.m. to 5:30 p.m. Monday through Saturday.

Douglas Lorie Inc. and the Modern Shop, 334 Worth Ave., 655-0700. Constance Dussman and Ilsa von Ehrn, directors. Established in 1934, this shop features both antique and contemporary silver, porcelain and crystal. Georgian, Old Sheffield and Victorian Plate silver are available in the antique gallery along with Chinese Export porcelain. Boehm, Cybis, Lladro and Royal Worcester porcelains, including Dorothy Doughty birds, are shown in the limited edition gallery. The Modern Shop is the exclusive Royal Crown Derby showcase account in South Florida. Also featured are Herend and Limoges porcelains, Royal Copenhagen's "Flora



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Friesian School circa 1650. Portrait of a little girl holding her pet dog Oil on canvas, 43¼ x 34¼ inches.

The Ashley Gallery

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Danica" and English bone china. The crystal gallery includes Baccarat, Lalique, Waterford and Orrefors. Hours are 10 a.m. to 5:30 p.m. Monday through Saturday.

Fleur-de-Lis Antiques, 326 Peruvian Ave. (entrance on Worth Avenue), 655-2295. Dorothea Mitchell Beers, proprietress. Established in 1957, Fleur-de-Lis Antiques specializes in antique English, Chinese and continental porcelains. All gallery items are 100 years old or older, dating from 1644 to 1870. The gallery is a member of the Art and Antique Dealers League of America Inc. and the International Society of Appraisers. Hours are 11 a.m. to 5 p.m. Tuesday through Saturday.

Galeria of Sculpture, 11 Via Parigi, Worth Ave., 659-7557. Faye and Cheryl Sundell, directors. A wide variety of crystal sculpture and accessories imported from Italy is offered. American art forms include crystal and ceramic pieces ranging from perfume bottles to large urns. Bronze and aluminum sculpture are also featured. Hours are 10 a.m. to 5:30 p.m. Monday through Saturday.

The Gallery — La Gallerie Des Papillons Inc., Via Flora, 240 Worth Ave., 659-7710. Joseph and Beda Turchetti, owners. This diversified collection features original lithographs and etchings by Chagall, Miro, Dali and Picasso; gouaches by Simbari; serigraphs by Erte, Tobiasse and Noyer; sculptures by Erte, Lash, Kieff and others. A gallery specialty is one-of-a-kind jewelry by Antony/Williams of Santa Fe, N.M., originals in 18k gold with diamonds, sapphires, coral, pearls, jade, serpentine, amethyst and turquoise. The gallery will soon feature 19th- and 20th-century oils. Hours are 9 a.m. to 5 p.m. Monday through Friday; 11 a.m. to 5 p.m. Saturday or by appointment.

Helander Gallery, 125 Worth Ave., 659-1711. Bruce Helander, director. Painting, sculpture, glass and prints by emerging and established contemporary artists are featured. The gallery's specialties include large-scale contemporary paintings, outdoor sculpture and "So-Ho" images. Hours are 10 a.m. to 6 p.m. Monday through Saturday.

Jack Davidson, 4 Via Parigi, 655-0906. Debbie Gassaway, director. A unique design store with antique furniture, porcelain, home accessories, gift items, artwork, lamps, mirrors, kilim rugs, Victorian bamboo, pottery and baskets. Hours are 9:30 a.m. to 5:30 p.m. Monday through Saturday.

Read Gallery, 311 S. County Road, 833-7680. Lynn Read, director. This gallery exhibits 19th- and 20th-century traditional British and American paintings, drawings and sculpture. Paintings and sculpture by W. Stanley Proctor will be featured Feb. 19 through March 1. Hours are 10 a.m. to 5 p.m. Monday through Friday, 10 a.m. to 4 p.m. Saturday.

Stefani Hulitar Antiques & Decorations, 357 Peruvian Ave. at Cocoanut Row, 655-8793. Owned and directed by Stefani Hulitar, the shop features 18th- and 19th-century continental furniture, porcelains, lamps and decorative accessories. Hours are 10 a.m. to 5 p.m. Monday through Saturday.

Wally Findlay Galleries Inc., 165 Worth Ave., 655-2090. Gilbert E. Carter, director. The galleries feature works from approximately 40 world-famous contemporary European and American artists. The collection of paintings by French impressionists, post-impressionists and modern masters will interest collectors and investors. Hours are 9:30 a.m. to 5:30 p.m. Monday through Friday.





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The Willow Tree, 376 S. County Road, 655-0504. Greta Sones, owner; Teri Scotti, manager. The gallery offers a wide variety of items including antique Victorian and Bar Harbour wicker furniture, 19th-century English bamboo and lacquer furniture, linens for both the bed and dining room table, hand-painted pillows and baskets, antique sterling silver and brass picture frames, handmade rag rugs and antique wire accessories. Hours are 10:30 a.m. to 4:30 p.m. Monday through Saturday.

WEST PALM BEACH

Christian DuPont Collection, 501 S. Dixie Highway, 655-3504. Christian DuPont, owner. The gallery features 18th- and 19th-century European antiques and collectibles. Exhibited items include French marquetry, paintings, objects of art, antique crystal chandeliers as well as English and Oriental antiques. Hours are 10 a.m. to 5 p.m. Monday through Saturday.

The Elephant's Foot, 310 S. Olive Avenue, 832-0170. Ron French and Marvin Ray, owners. The Elephant's Foot features French, English and Italian antique decorative furniture and a large selection of accessories including porcelain, bronze, brass, sterling, crystal and antique lamps. Hours are Monday through Saturday 10:30 a.m. to 5 p.m. Additional showrooms featuring primarily decorative and antique furniture are now open Wednesday, Thursday and Friday, noon to 5 p.m. at 1813 S. Dixie Highway, 833-7612.

DELRAY BEACH

Sandoway Art Gallery, 700 E. Atlantic Ave., 276-5403. Virginia Wesley Courtenay, director. The gallery offers original oils by Dan Poole, original watercolors by Keith Spears and Haitian primitives. Also featured are signed pieces of collector's art glass including paperweights and select European posters. Hours are 9 a.m. to 5 p.m. Monday through Friday.

BOCA RATON

Patricia Judith Art Gallery Ltd., 720 E. Palmetto Park Road, 368-3316. Patricia Cohn, director. The gallery offers oil paintings, sculpture, etchings and lithographs. The large diversified collection includes works from artists Adelman, Alvarez, Botero, California, Chandra, Franco, Hollander, Hollingsworth, Joshi, Lauchun, Leighton, Mas, Papart, Roth, Rucker, Snyder, Stern, Tobias and Tobiasse. Hours are 10 a.m. to 6 p.m. Monday through Saturday.

1986 Antique and Collectible Shows

Jan. 31 — Feb. 2: Jeff Stewart Antique Show, National Guard Armory, Deland.

Feb. 7 — Feb 9: The Buterbaugh's Antique Showcase, American Legion Building, Lake Worth.

Feb. 7 — Feb. 12: Miami Beach Antique Show, Miami Beach.

Feb. 7 — Feb. 21: International Antique Persian Carpet Exhibit, Oriental Rug Wholesalers Inc., 2315 N.W. 107th Ave., Miami.

Feb. 14 — Feb. 16: Sy Sasmor's Antique/Collectible Show, Colonnades Beach Hotel, Singer Island.

Feb. 14 — Feb. 16: Jeff Stewart Antique Show, St. Lucie Civic Center, Fort Pierce.

Feb. 15: The Palm Beach Doll Club Doll Show, First Congregational Church of Lake Worth, 1415 N. K St., Lake Worth.

Feb. 21 — Feb. 23: Jeff Stewart Antique Show, Lee County Arena, Fort Myers.

Feb. 21 — Feb. 23: The Buterbaugh's Antique Showcase, National Guard Armory, Fort Lauderdale.

Feb. 22 — Feb. 23: Renniger's Antique Extravaganza, Mount Dora.

Feb. 22 — Feb. 23: Antique Show, West Palm Beach Armory, West Palm Beach.

Feb. 26 — Feb. 28: The Buterbaugh's Antique Showcase, American Polish Club, Lake Worth.

Feb. 28 — Mar. 2: Miami Expo Show, Miami.

Feb. 28 — Mar. 2: The Adam Walsh Center Antique Show, Zita Waters Bell Inc., Park Place Suite Hotel, Boca Raton. (This show will benefit the Multiple Sclerosis Society.)

Mar. 1 — Mar. 2: Sy Sasmor's Antique/Collectible Show, South Florida Fairgrounds, West Palm Beach.

Mar. 14 — Mar. 16: Sy Sasmor's Antique/Collectible Show, Presented by Northern Palm Beach County Chamber of Commerce, Colonnades Beach Hotel, Singer Island.

Mar. 15 — Mar. 16: Antique Show, Deiicke Auditorium, Plantation.

Mar. 29 — Mar. 30: Sy Sasmor's Antique/Collectible Show, South Florida Fairgrounds, West Palm Beach.

— Leta Barnes

Continued from page 95



As a boy, Peter Widener spent time at Lynnewood Hall, the Philadelphia mansion his great-grandfather built, and learned of the masters whose art was displayed there.

clan socialized with English political and monarchical royalty rather than continuing family outings with Kaiser Wilhelm's crew.

Joseph Widener also kept busy with American endeavors. "He was on the board of directors of six companies," Peter said of his grandfather, "and he took part in legalizing pari-mutuel betting. Since there had always been bookies handling the betting in Florida, he had his life threatened for helping to legalize it." Joseph's involvement in pari-mutuel betting arose from his love of racehorses and the founding of Hialeah Race Track in South Florida. The Widener family also maintained a Kentucky horse farm, which Peter operated as a young man. He has since relinquished the Kentucky holdings, but still loves horses.

"My father died at 54," Peter said of the second P.A.B. Widener. "He liked art, but he never collected anything. He was a hell-of-a-nice man who got rheumatic fever in World War I. He was mostly interested in dogs and kennels. I grew up with some of the nicest German shepherds." The illness contracted during the war took its toll on Peter's father, and in talking to the son, it becomes clear that his grandfather's life affected him as much as his own father's death did.

"When my father died, I had to stay in Kentucky," recalled Peter. Taking care of the family's horse farm was not his idea of a life ambition, however, and he eventually withdrew from the lifestyle of a Kentucky gentleman.

"I liked it, but it was lots of work. I was sort of young to have that responsibility. I made up my mind that I was not going to be a caretaker. Gradually, I got rid of all my horses. I still do love Kentucky," he said. For his outdoor experiences he now relies on two outlets: a Wyoming ranch managed by his son and fishing or nature photography trips to the Keys.

Being able to afford such personal pleasantries is out of the reach of most people, but Peter Widener doesn't consider himself to be enormously wealthy. "I've always been rated as having more money than I really do," he said. "I have enough to look after myself." The Widener fortune, amassed through the trolley-car system in Philadelphia, is best represented by

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the collection of art works donated to the National Gallery.

"It's hard to conceive of the museum without the Widener collection," said J. Carter Brown, director of the National Gallery. "The Mellon collection could only fill five out of 135 gallery rooms. His faith was that it would draw other gifts."

Indeed, Widener's art donation and those of several other prominent philanthropists ensured the success of Andrew Mellon's creation of the National Gallery. Engraved on marble in the foyer of the National Gallery is a list of names — people whose benevolence helped found the gallery. Andrew Mellon, Samuel Kress, Chester Dale and Lessing Rosenwald are there. Two lines are needed for Widener's tribute: "Joseph E. Widener, in Memory of Peter A.B. Widener."

"The quality of stuff that was



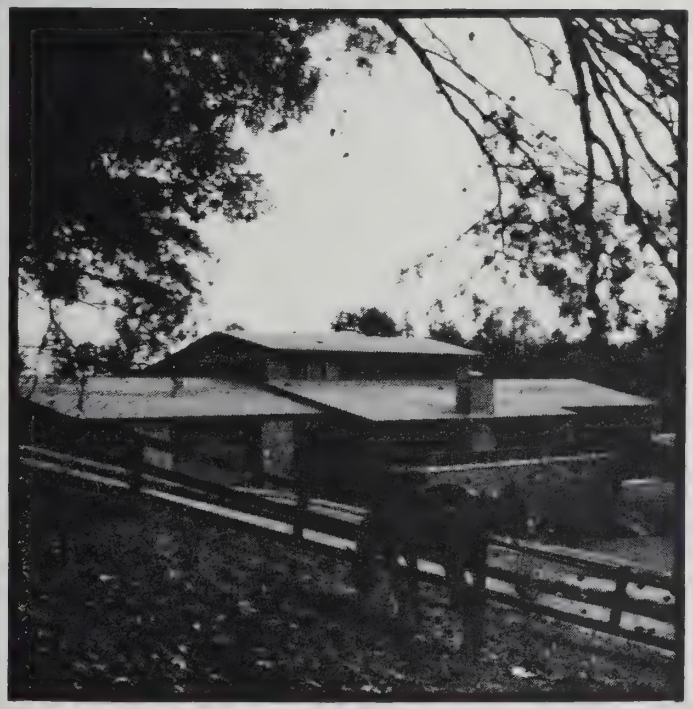
John Singer Sargent's grand portrait of Peter A.B. Widener was painted in 1902.

out at Lynnewood Hall was staggering," said Brown. "When you combine the Widener collection with the others given to the National Gallery, (you see how) it gave this nation an instant art museum. It suddenly put the United States in a position of having a National Gallery." It seems a uniquely American concept to have an overnight, world-respected art museum, but that is actually what happened when these wealthy individuals pooled their art collections and financial resources to create the Washington gallery. With a beginning like that, it has steadily grown in importance.

"It couldn't be done today," Brown said. "The timing was wonderful at the end of the Depression." Sitting in his office in the modern, new East Wing of the National Gallery, Brown admits that without the Widener collection, the National Gallery would not have the depth it enjoys.

"The Wideners have a terrific sense of quality," he said. "Old Mr. Widener loved porcelain, for exam-

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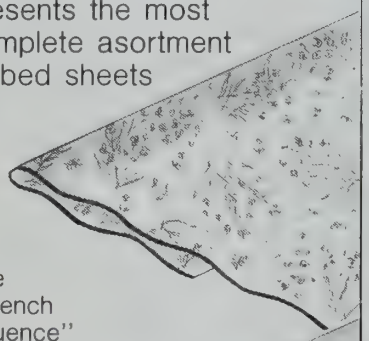
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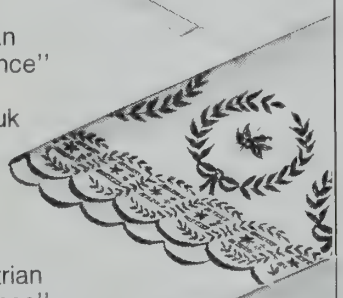
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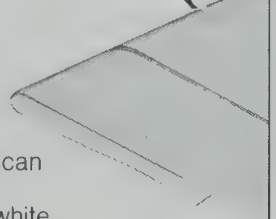
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ple. And furniture. We really didn't have room to show it all properly. Now we've been able to integrate them into a sort of museum-within-a-museum."

The French furniture donated with the paintings had languished for years in storage; but down in the basement of the National Gallery, it is possible to wander through some rearranged rooms to see Chinese porcelain alongside intricate tables and chairs.

"The Wideners were of a different era," Brown said. "I think the collection shows that. It's so much harder now with export restrictions and tremendous prices." The National Gallery is working on a fund drive for $50 million to purchase new art pieces. That sum is a drop in the bucket in the commercial art world.

Brown said the National Gallery's Turner paintings are representative of the enormous value of the collection. "One of the reasons Turners go for so much is that only a few ever go on sale." Noting the gallery's *Keelmen Heaving in Coals by Moonlight,* Brown said, "That Turner I would certainly put up against anything that sold recently." And anyone with a sense of the art world knows the cost of the Rembrandts in the gallery cannot even be approximated. (Rembrandt's *Aristotle Contemplating the Bust of Homer* sold for $2.3 million in 1961.)

"I think people that know the gallery, know that the Widener collection occupies a special place. People who have gone to the museum get fascinated with it. A very effective way to display the collection was worked out with Widener." That method was simplified because the Widener collection was broad enough to be representative of various artistic periods so that the paintings did not have to be spread out or separated.

Walking through the British, Dutch, Venetian or 19th-century French rooms in the National Gallery, it is hard not to notice how many paintings carry brass plates that say, "Widener Collection."

Perhaps the most symbolic paintings donated to the gallery are ones seldom seen by the average museum visitor. They are the portraits of P.A.B. Widener and Joseph Early Widener that look across a small room at each other, hanging beside portraits of other founding fathers of the National Gallery.

The painting of P.A.B. Widener looks amazingly like the Palm Beach town councilman who bears his name, but the likeness of Joseph Widener is rather ominous. It has an impressionistic stamp to it, and one gets the sense of a rather sinister persona by looking at the arched eyebrow and extended pinky-ring finger of the subject.



The National Gallery displays Augustus John's 1921 portrait of Joseph Widener.

"Oh, I hate that painting," said Palm Beach's Peter Widener. "My grandfather wasn't anything like that."

One thing *is* certain. Without Joseph Widener, the National Gallery of Art would not be the prominent museum it is today. The Vermeers, the El Grecos, the Turners, the Titians, and especially, the Rembrandts once graced the Widener's Philadelphia mansion; today they belong to the nation. Indeed, the art collection could not have found a more perfect home. □

Continued from page 96

over the drawing room and master bedroom with the confidence of royalty. MacTreasure and Daphne are probably the only two cats who didn't find their way to Mrs. Volk's on their own four paws. They were a gift. "When my Siamese died at 19, I cried and carried on so about it that Mary Sanford brought me Treasure and Daffy in a basket one year to the day that the other one had died. That was 18 years ago. Treasure has a bit of arthritis now and Daphne has just about lost her eyesight and hearing, but they're not miserable. They're still fine."

Setting up a household to accommodate several cats' personalities and habits is not easy, acknowledges Mrs. Volk. The

It is the nature of even the homeliest cat to assume it is handsome

downstairs cats are not allowed upstairs because Treasure would kill them if he could get his teeth and claws on their furry hides. "He's that kind of Siamese, so I can't let him mix with the others. I have to keep the cats stashed in different parts of the house."

Oddly enough, Treasure does permit "The Mystery Guest" to enter his domain. "There is a beautiful creature who comes at night. Her name is Pearly Gates and I'm the only one she'll let near her. She jumps up on the bed and allows me to pet her."

Then there are the patio cats, Billy and Henry. "Billy just showed up at the back door when he was a kitten. He's the most loveable and gentle kitty and shortly after he arrived, he brought this little stray kitten in . . . Henry. Henry eats out of Billy's dish and they're always together."

The other 35 or so feline regulars at the Volk house enter and exit through a specially constructed, tiny kitty door set into the bottom of the back door. There, at dusk in the immaculate, long passageway attached to the kitchen, an awesome array of street cats assemble for dinner, which is served on large trays in neat rows of bowls. The sounds of purring cats vibrate in the hallway and Mrs. Volk happily looks on.

She knows every cat, frets over each one, pets and talks to it and attends to all its medical needs, including neutering. "Dr. McCarthy says he really should name his new wing for me. I've brought him so many little animals. But what can you do?" asks Palm Beach's Florence Nightingale for felines. "You can't bear to have them starving to death. And they're all *enchanting*. Each one is a little special and you know no matter how wild they are,

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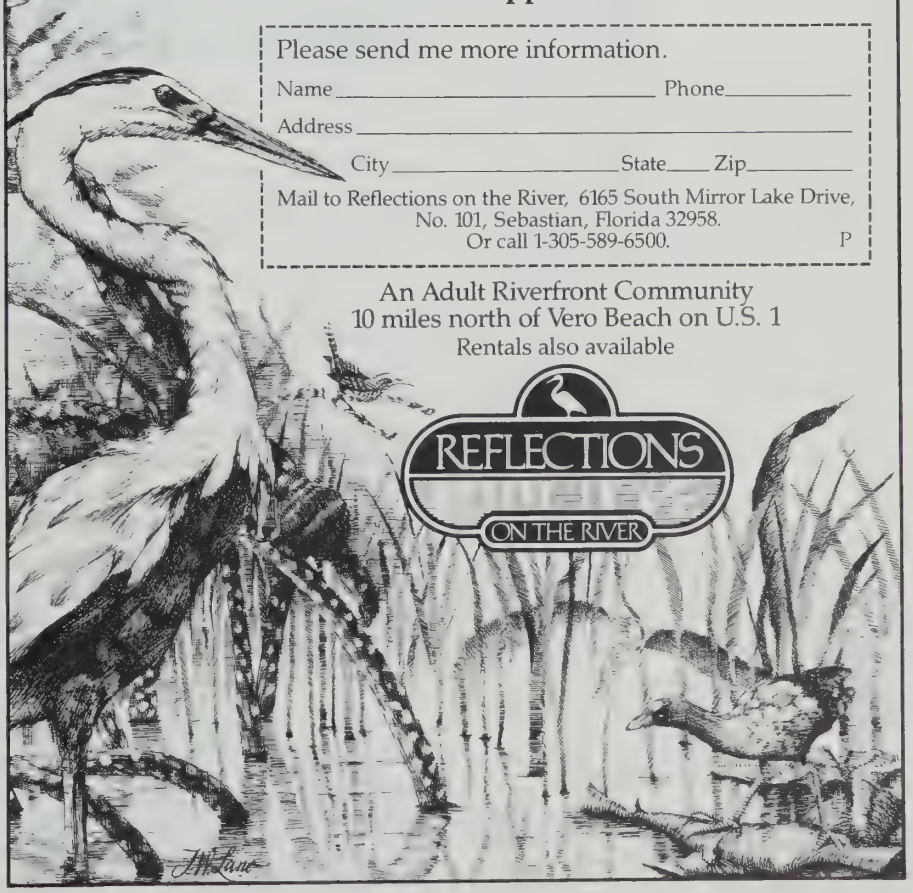
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that once you feed them and start petting them, their individual personalities will start to come out. They're all intriguing and beautiful creatures."

And vain. It is the nature of even the homeliest cat to assume it is handsome. And since this belief is invariably shared by Palm Beach's cat lovers/owners, Ceil Day's Poodle Paradise does a hefty trade in high fashion trinkets and beauty treatments for the island's fabulous felines, many of whom lead more pampered lives than their human families.

"Palm Beach cats are no different to me than any other cats," observes Coryalyn Day Russo, proprietor of Poodle Paradise, "except that they are a little more spoiled. I think that's wonderful to spoil your cat with love, and then games and toys and treats. They deserve it. That's the least we can do for them because they make us so happy."

According to Cory Russo, the well-dressed Palm Beach cat is wearing Velcro with velvet this year. Collars are tailored but elegant for daytime; evening attire ranges from the classic black-and-white Austrian leather bow tie to the jeweled *My Fair Lady* choker. Coat lengths still vary considerably — from closely cropped to a dramatic, floor-sweeping six inches, with the understated look of the Siamese still holding the edge in popularity.

For small dinner parties this season, Seraphina Goodwin (Jane Goodwin's feline ward), has been favoring a scanty, French, peacock-blue velvet necklace trimmed with a single row of tiny, perfect pearls, the gift of her longtime friend, Juliette de Marcellus.

Seraphina's cousin, Countess Parrot, has warned Seraphina to keep an eye on her baubles. The Countess meows from bitter experience: her own jeweled-collar heirloom was stolen by person or persons unknown in broad daylight during a public day at the Flagler Museum.

When the subject comes up, Seraphina looks over at Ms. Goodwin and her guest (the writer) and daintily twitches her nose as if to say, "If Countess Parrot had followed Miss Manners' dictum that a lady never wears diamonds in the daytime, the theft wouldn't have happened." But in her little heart she knows that it's second nature for a cat to be attracted to bright, shiny objects and to parade them before humans, and Parrot should be excused her little quirk.



MICHAEL PRICE

Seraphina graciously strikes a pose and shows off her baubles to doting humans.

Seraphina herself has a number of cat quirks. According to her mistress, Seraphina is a frenetic rug scratcher when she wishes to express displeasure. She also loves to create a great drama and is not above swishing her luxurious tail near the candlelight flames at dinner parties, an antic which instantly rivets all guests' eyes upon her.

Jane Goodwin explains that this cat is appropriately named. "Seraphina is named for a very flighty, naughty, young girl . . . a character that suited her to perfection . . . in *Il Campanella*," an obscure Donizetti opera. She is a beautiful, 15-year-old, calico-colored, mostly Persian cat with gentle yellow-green eyes. When she was a bedraggled, pathetic little bit of fluff approximately one month old, she came to live with Ms. Goodwin. Seraphina staggered into the Norton Gallery of Art late one night begging to share the watchman's coffee and danish. Under Jane Goodwin's devoted care, Seraphina quickly blossomed into a great beauty and a sweet, but inflexible autocrat.

Jane admits that caring for her cat is a demanding venture. "Seraphina owns me. She considers that she owns me and that I'm to do what she wants." What Seraphina wants is daily grooming with a special $25 brush from Paris, a variety of hats to wear, and cookies in Jane's bed at night. If a package of almond macaroons happens to come to the house, it won't last until evening. Within minutes Seraphina ferrets it out, has the box on the floor, tears it open and proceeds to devour the macaroons. "And," says Jane, "gentle, timid Seraphina will hit you to get a doughnut."

The connection between Seraphina's diet and those occasions when she vomits is debatable. But she does throw up from time to time and upon doing so, summons Jane. "Seraphina calls to me and rushes to me to have me hold her head and take care of her. She is a hypochondriac, but I don't mind catering to her." Ms. Goodwin is evidently quite satisfied with her role as handmaiden to a feline princess. And Seraphina looks purrr-fectly blissful over the arrangement as she tilts her lovely head to gaze adoringly into Jane's beaming face. This is a lifelong love match.

Though she was named for an opera heroine and she lives in a household where she hears classical music daily, Seraphina is not musical. Catherine the Great (Kit), on the other hand, is a piano prodigy of sorts. She is one of Jennifer and Vincent Bailey's four cats.

Kit is a six-and-one-half-year-old, glamorous black-and-white, who, according to Jennifer Bailey, "looks like Vivian Leigh" and sounds like a budding pianist when she pussyfoots up and down the piano keys.

Gracious, Ki and Christmas,

the other three Bailey cats, are tone deaf, but Kit has always had an ear for music. She used to sit by the piano and watch intently when Jennifer Bailey practiced. "One day, Kit jumped up on the piano while I was playing and joined in," says Jennifer.

Like other piano artists, "she's very intuitive," Mrs. Bailey explains. "The kind of music Kit makes depends upon her mood. Sometimes she plays a short tune, sometimes she moodily walks up and down the keys, creating an original, modern katcaphony." Kit particularly likes to perform duets with Jennifer, reaching over with one dainty paw to strike a note here and there to form a strong counterpoint to whatever melody Jennifer is playing.

Jennifer can't fully explain why Kit has become Palm Beach County's foremost "Kitten on the Keys." With a twinkle in her eye and a poker face, she modestly acknowledges, "I suppose I can teach cats and not people. Perhaps I'll become the first piano teacher for cats."

Palm Beach's outdoor cats have to make do without piano lessons, jeweled collars and live-in love, but many of them are still fussed over by animal humanitarians on the island. There are 22 outdoor cats at the Flagler Museum. They live very nice lives, indeed, thanks to Jacqui Marsh, a museum staff member, who feeds the cats daily and assumes the responsibility for their well-being. "I have complete folders on the cats' births, deaths, medical histories. I deworm them every three months, have them altered (neutered). Some of the cats already had names, but I've named the rest of them." Jacqui proudly points out Peanut Butter, Ferdinand, Isabella and Marmalade. As she talks, Grey One-Eyed Mother, the elderly matriarch who started Whitehall's outdoor feline colony in 1971, saunters into view.

Grey One-Eyed Mother lost one eye on the field of valor years ago and is now nearly blind in the other eye, but her ruling powers are undiminished. A pugnacious, pale-orange cat invades the area of the yard that Grey One-Eyed Mother considers her private preserve. The elderly monarch instantly socks the intruder in the eye and chases the foolish youth back to the delivery entrance. Satisfied that her kingdom is once again secure, Grey One-Eyed Mother sedately makes her way over to the dish that Jacqui is filling and begins to eat.

There are quite a few cat colonies around Palm Beach. TooJay's Restaurant and Coryalyn Russo share most of the feeding chores and expenses of the Royal Poinciana Plaza pussies. A Lady Bountiful provides the upper-Worth Avenue cats with steadily stocked plates of tummy-filling dry cat food and drinking water. The grateful kitties reward their benefactors by patrolling their respective territories to keep down the rat and mice population.





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Some of the wilier outdoor cats in town those who prefer more variety in their diets than is offered in the typical good-samaritan handout bowl — panhandle their way around their neighborhood pulling the old soulful-eyed, "pity-the-poor-starving-pussy" trick at numerous kitchen doors. Jane Volk remembers one cat that she called Freddie the Freeloader. "I found out that Freddie not only ate at my house, but had a tour of the whole neighborhood. Rolf Kaltenborn on Seaview also was feeding him, and I found Freddie the Freeloader over on Seabreeze, too. He visited all around, but I took care of him medically, and when he was sick he would stagger back to me."

Mrs. Volk unknowingly shared another cat with Ruth and Rolf Kaltenborn for quite some time. "I called it Pearly and Rolf called it Grey Cat."

According to Rolf, a food expert and superb cook, "Grey Cat developed a palate for spicy foods." He would meow at the door piteously for a handout at the first airborne whiff of a pungent delicacy being whipped up in the kitchen. "Grey Cat was particularly fond of my chicken curries and Mexican dishes," Rolf recalls with a touch of pride. And she "rewarded" Ruth and Rolf Kaltenborn for their tongue-tingling largesse by having a couple of litters of kittens in their bushes.

Most veterinarians think that cats will eat anything when they're hungry and it's people who make cats finicky about their food. Cat owners tend to disagree. Hemmy, this writer's black-and-white "tuxedo" cat, makes the famous Morris seem like a bush leaguer in the finicky department. Hemmy would die rather than eat dry cat food (recommended by her vet for tooth and gum health). To the doctor's amazement, Hemmy went six weeks without eating. She refused to allow a single, unpalatable, dry cat-food pellet to touch her exquisitely sensitive taste buds. Only when 9 Lives canned food was promised to her did she decide to eat and live.

Accessories that Are the Cat's Meow

When cat lovers want to indulge their favorite feline, they pussyfoot over to Poodle Paradise in the Royal Poinciana Plaza, which despite its name, is a treasure trove of chic and practical paraphernalia for cats.

"I can tell a cat person from a dog person when they walk in the door," says proprietor Coryalyn Day Russo. "Cat people are generally quiet, subdued, very intelligent. They build their lives around their cats."

Cat people also fill their homes with such Poodle Paradise items as doughnut-shaped, custom-made cat beds, coordinated place mats and bowls, and enclosed litter boxes.

Hot sellers at the moment, according to Mrs. Russo, are a Louisville Stoneware Company jar for cat treats with matching food dish that are dishwasher proof; a European flea comb that will go through thick kitty coats without irritating the cat's supersensitive skin; and sun-dried anchovies which Mrs. Russo says make cats lose their minds. "They think they have died and gone to heaven when they get those baby anchovies."

Also popular are "Cat and Caboodle" nylon and net cat carriers with shoulder straps, kennel cabs, cat-shaped candles, English velvet collars and toys filled with European catnip.

Coming this winter: pale pink or bright green, carpeted scratching posts. Also Poodle Paradise will make up posts in the client's own carpeting.

Jane Volk deals with so many finicky felines' palates that some days she thinks she may go mad. "Every kitty has a different thing that he or she likes and if you put something down that they don't like, they won't eat it. And they look up at you so hurt, so outraged, that you would think they would touch that. Even the stray cats have gotten that way. John used to say, 'I don't believe it!' I'd put something out and an old stray cat that hadn't been fed for years would look up and glare if he didn't like what I'd put down."

Jane Goodwin is lucky in that her present cat, Seraphina, is no gourmet. She will eat almost anything, though she does enjoy a special meal now and then. Frozen haddock poached in Arkansas spring water is a special favorite.

But Ms. Goodwin hasn't gotten by easily with her other cats. There was Haroun al Raschid, for example. He was a great white Persian who ate only freshly caught fish; so one of Jane's daily duties was to go out and catch him a flounder, which the cook would then instantly prepare and serve. Haroun al Raschid also found lobster quite acceptable and would probably have given the nod to the finer imported caviars on a day that the fish weren't running.

At the Andrew Turkell house in Palm Beach, grey-haired Ti and black-haired Sinjin are resigned to the fact that sulking, sad looks and hunger strikes will not produce people delicacies. Andy Turkell is a veterinarian who discourages family members from giving Ti and Sinjin table scraps. The cats eat a special pet food that is nutritionally balanced for them. Dr. Turkell ex-



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plains that this is important for a cat's long-term health. "The cat's lifespan is growing because of the medical and nutritional care it gets. I regularly have cats that are over 20 years old that come to my office now."

Ti and Sinjin are very different from each other. "Three-year-old Sinjin is one of a litter that was left on my doorstep," Dr. Turkell recalls. "We nursed the litter and kept Sinjin and found homes for the rest. Her mother was a wild cat and Sinjin still has wild tendencies.

"Ti was found on the railroad tracks. He's a real Deuteronomous cat. That's a big, old, wise cat, the oldest cat around who's lived his nine lives and is the keeper of all the stories. He's seen everyone come and go and has lived the glory and the sorrow. He perpetuates all of cat folklore. And that's Ti, my Deuteronomous cat. He's the most loveable. He comes over to everybody and kisses them. He's a really neat cat."

Dr. Turkell says diplomatically, "I really can't say that one animal is a favorite with me over another, but I happen to like the independence of a cat. My cats are very independent and they basically rule the roost. When they want enjoyment or affection, they come around. When they don't, they are very content to take care of themselves. Cats are very, very smart and have a sense about them. They can sense danger. They can be concerned, loving. They are very forgiving. That's one of the most important characteristics in the realm of personality traits and one of the reasons that I enjoy cats. They come into my office and I give them a shot, and they'll turn around and give me a kiss."

According to Andy Turkell, cats have only one character flaw: "They can't take a joke. They don't laugh. Morris is a typical example. Cats' dignity is very important to them."

Palm Beach has social cats, working cats, artistic cats, Cinderella cats — almost every kind of cat. Winifred Romoser, the librarian at the Society of the Four Arts, has a flower-pot cat and a literary cat. Walter, a yellow-and-white feline "started in shoes," remembers Mrs. Romoser. "He used to live in shoes when he was just tiny. Then he grew into flower pots. We never know where he is going to be. He might be in a pot outside or curled around a little plant in the living room. We have some of the strangest photos of him."

Walter is unabashedly illiterate; but Missy, the Romoser family's eight-year-old calico, has always loved books. She will sit on them for hours absorbing the printed page. Missy also is addicted to *Architectural Digest* and lounges on a stack of the more current magazines every day. "Missy is a very

Cats on the Couch

It had to happen. First there were Jung and Freud, then Adler, Erikson and Kohut. Now there is Wilbourn. Only you have to have four feet before she'll consider re-arranging your psyche.

Carole C. Wilbourn is the founding mother of feline psychotherapy. If your cat has such catsonality problems as sibling rivalry, separation anxiety, Oedipus and Electra complexes, litter lapse, biting, stealing (Pink Panther watch out!), wanderlust, tail sucking or a single-cat syndrome, then Ms. Wilbourn is the lady for you. She will make house calls in the New York City area for a fee of $35 to $85 an hour; she will travel anywhere in the United States for a consultation (at the cat owner's expense). Ms. Wilbourn will for a fee counsel by telephone or advise you by mail on how to alter your precious pussy's negative behavior so that you can live together in purrrfect harmony under the same roof.

Calling Carole Wilbourn could be the nicest gift you could give your kitty as Ms. Wilbourn is passionately devoted to the well-being of cats. In the last 18 years she has developed an inner understanding of cats' feelings and needs that produces a phenomenal success rate (75 percent) in turning neurotic tabbies and toms into well-adjusted cats.

"The correlation between human psychology and cat psychology is that both people and cats have feelings," she explains. By analyzing the cat's interaction with its environment and people ("owner" is a taboo word to Ms. Wilbourn), she is able to pinpoint the cat's difficulty and then institute simple changes that accommodate the cat's needs.

For example, suppose you have a three-year-old cat that is suddenly biting you. "I'd ask if the cat has lived alone or without companionship, or if its people are away all day," says Ms. Wilbourn. "If so, I'd usually recommend that they get a companion cat so that their pet can use its pent-up energy in a more constructive manner." If that is an impossibility, she has a number of positive, energy-draining activities to suggest to ease kitty tensions and discourage the use of your arms as teething rings.

Carole Wilbourn is the author of *Cats Prefer it This Way, The Inner Cat, Cat Talk* and *Cats on the Couch*. She also writes a monthly advice column "Cats on the Couch" for *Cat Fancy* magazine. In addition, she is a behavioral consultant to the New York Humane Society. To contact her to get *your* cat up on her couch, call or write:

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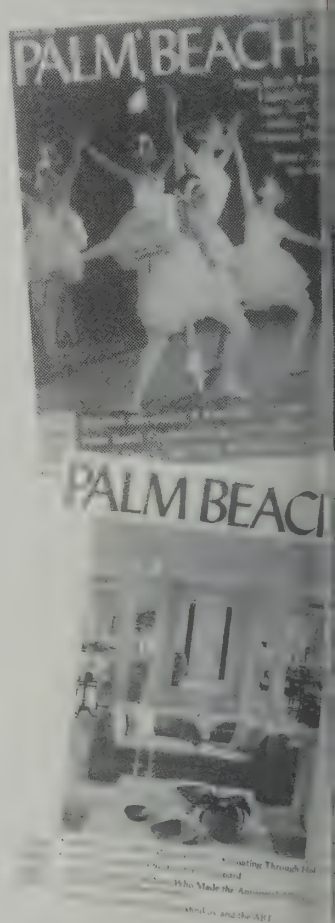
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classy cat," says Mrs. Romoser proudly.

Palm Beach's Cinderella cat-of-the-year is unquestionably Molly Mercedes Rousseau, the Venezuelan jungle cat who found herself on what turned out to be the ill-fated voyage of the freighter, *Mercedes I.* Shanghaied as official rat-catcher on a surprisingly rat-free boat, the poor tabby-striped cat was near death from starvation when the *Mercedes* struck the Wilmot sea wall. Then, just as the one-eyed cook was about to drop the lice-and-flea-ridden, almost-furless cat into the ocean to drown, Lilly and Enrique Rousseau arrived on the scene.

"Give me that cat! I'll take care of it!" Lilly screamed. The squalling cat was lowered on a rope and into Lilly Rousseau's arms and rushed to the vet who saved her life.

The newly christened Molly Wilmot was then allowed to go to her new home, which is quite a cut above a Venezuelan jungle and a rusted-out freighter. Now every night Molly sleeps between the Rousseaus on Italian-designed Pratesi sheets, and every day she pads around the house, as comfortable with luxury as if she had been a born Palm Beach princess instead of an adopted one.

Molly's only primitive throwback is her pleasure in capturing lizards and snakes, treasures she proudly presents to the Rousseaus. The only thing worse is when she hides the live snakes under the rugs as surprise love-token discoveries.

Jane Volk shudders to think of some of the gifts her beloved kitties have bestowed on her over the years. "I nearly faint at the sight of a dead mouse, but the whole idea of it is so overwhelming — that they love you so much, that you are so precious to them, that they honor you with this thing that they went out and got. Well, when they bring a present home to you, you're never the same.

"I remember when Edward Albee was staying with us," Jane recalls. "Alford the Leaf Gatherer was alive at that point. Every morning he would bring Edward a collection of leaves and put them in his room in his honor. And Edward was sensitive to it all and didn't dispose of them. He had a great stack of leaves on his dresser. After he left, I put them in an envelope and mailed them to him with a note saying 'You left your leaves!' But not everybody would understand that nonsense."

As charming, beautiful and loving as most cats are, they do give their owners a number of headaches. It's not discussed in polite circles, but many of Palm Beach's finest felines have — horrors! — fleas. Jennifer and Vince Bailey have resorted to sprinkling areas of their house and the patios with *20 Mule Team Borax* to keep the flea population at bay. Seraphina takes wheat germ to ward off the carnivorous creatures.

Mrs. John Volk puts up both a

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psychological and pharmacological front. "I rise above it," she says crisply. "They rise above me and I rise above them. No one dares say something is biting them because I absolutely refuse to listen. I know they all have them, but I have a theory that if there are cats in the house, the fleas will stay on the cats. I've never been bitten and these kitties sleep in my bed. Of course, we keep after it with flea pills."

Kitties make life difficult in other ways, too. Mrs. Volk admits, "Kitties organize the home on their basis. They eat when *they* want to and go out when *they* want to. They're very annoyed if you're late for a feeding. If *they* come in late, it's a different story. And they're jealous of other kitties. It's really like a marriage in a way. It gets you all ready for one. If you get used to this sort of thing, you learn how to deal with a husband.

"I live entirely differently than I would live if I had no cats because I have to shut this door and close that cupboard and have food here and things there."

The only clue that cats reside upstairs at the Volk house is the custom-made, cream-colored scratching post under the grand piano in the drawing room. But downstairs . . .

Mrs. Volk laughs for her downstairs often looks like something out of a George Booth cartoon. "The kitties love to get into cardboard boxes and paper bags, so the living room and kitchen are full of boxes of cats.

"My lovely living room is really a disaster area. The kitties shed and throw up fur balls, so I have to keep towels and pieces of fabric on the furniture. It's too awful, but one just makes an adjustment with animals. You just live with them or you don't have them.

'I have never seen a cat anywhere . . . that I couldn't like'

"I have never seen a cat anywhere . . . even the most bedraggled, the most ridiculous old kitty, that I couldn't like," insists Mrs. Volk. "We've been in Egypt and they found me . . . droves of cats. In Rome, we were in the place where they have all the cats, and all I did was run down there and feed them. If they're around, I'll find them or they'll find me. It's my *La forza del destina.*"

So the kitty door at the Volk house keeps swinging open as Palm Beach's needy cats meet *their* happy destiny — a new lifestyle of unlimited care, love, respect and fun.

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Continued from page 113

Lots of that is good; some is bad."

One born-in-poverty hometown boy who brought his expertise back to town actually went away for 20 years and returned to become president of the First Savings and Loan Association. His mother was a tomato picker. His name is Allen Harden and he grew up just a hook, line and sinker from the Taylor Creek lock. He left town to work in Washington and learn the bank business in Atlanta and Oklahoma City. It seems fitting that his bank should sit on the lake, the Eiffel Tower of fishing camps. He used to think catfish, cows and cowboys. Now he thinks condos.

Indeed, the newer blood — more educated, better traveled, decidedly more flexible — must share the land with owners of Okeechobee's key industries: cattle, dairy farming (more than 30 dairies contribute 45 percent of all Florida's milk), fishing, and citrus (13,000 acres of lime, lemon, orange and grapefruit groves yield $5 million annually). This mixture of old and new has spawned all kinds of growth.

Bob Raulerson, a realtor and great-great-grandson of Peter Raulerson who founded Okeechobee, isn't sure its first settler would like the burgeoning town and the development around the lake. "He just wanted this for fishing and cattle. But we must accept the fact that we're not going to be a one-track cow town anymore."

Okeechobee is the Seminole Indian name for "Big Water." The city is the county seat and the only incorporated municipality. With more than 5,000 people on 2,417 acres, it is the county's main population center. Okeechobee County, located at the crossroads of South and Central Florida, was formed in 1917. Bounded on the west by the Kissimmee River and on the south by Lake Okeechobee, it totals 780 square miles (including land and water) with a 1985 population estimate of 24,500, a figure which triples with the winter residents. The year-round folks consist of "old timers" (crackers and Southern Baptists) who resist change and diversity and attempt rigidly to hold on to the old and keep the county the way it was in their day. "Newcomers" (Northern and Mexican Catholics) are a tad more cosmopolitan and flexible. And, of course, there are the snowbirds . . . .

Then there's the lake. Although only three square miles are actually in Okeechobee County, Lake Okeechobee plays a vital role in the county's economy because it supports the fishing industry, commercial and sport, and is a major tourist attraction. The second-largest freshwater lake and fourth-largest lake that lies wholly in the United States, Lake Okeechobee covers about 750 miles — 35 miles long, up to 25 miles wide, with a maximum depth of 24 feet and an average depth of 14 to 15 feet.



THE POST

Okeechobee's Speckled Perch Festival is a chance for a spirited armadillo race.

In reclaiming the Everglades and adjacent lands, many canals (also used for transportation) were built extending from the southern part of the lake, itself a link in the Okeechobee waterway. A levee, built after the disastrous hurricane of 1926, rims the lake's southern shore and protects the region from flood waters. Completed in 1971, Hoover Dike (named for President Hoover who saw to it that the dike *was* completed) protects surrounding communities from flooding during hurricane season. The levees and canals, however, have impeded the flow of water from the lake into the Everglades, which now suffers from saltwater intrusion. But the huge lake serves as a water reservoir and primary source of fresh water for much of South Florida.

The lake is better known around the globe for its magnificent fishing. It is the bass capital of the world where great catches of largemouth black bass weighing up to 12 pounds bring pros and amateurs down for the winter. Other lures include numerous speckled perch, feisty little bream and catfish so big it takes two hands to display them. Each year there are more and more fishing camps, RV camps, trailer parks, housing developments, and mom-and-pop motels that fill up with tourists who fish, boat, ski, swim, run, sun, drink, and "litter our lake with beer cans and McDonald's paper bags," complains Earl Davis, who remembers the "good old days" when he and his friends camped on the gully and waded in the crystal blue waters that now are "knee deep in scum."

Earl's wife, Vera, remembers when her daddy ran a haul boat on the lake. He came to Okeechobee through the Palm Beach Canal into the lake then south to Miami. Both Earl and Vera remember catching catfish in Lake Okeechobee's clean waters, wading in that water, keeping it clean, backing a Model T into it and filling it high with drums of fresh drinking water.

"Those days are over," Earl laments while eating 15 of Vera's tiny biscuits dripping in lima beans. "Sure the lake's wide open; there's boating and fishing, but the politicians ran the commercial men out. And their sloughs and swamps have rotted it. All the scum goes into the lake. I bet the lake is dead in three years. I fought it tooth and toenails. I told our politicians that we needed that lake to earn a living.

I thought our streams fed the lake to keep it going. Well, the water table lowered the lake; the flood control won't let the lake get high enough to purify itself. Eight years ago I saw the place drying up . . . . I told the government to get the hell out of my way, and they sued me. I have my own 60-foot well, but people in town drink water from the lake, and they're killing themselves. Worse than that, a pump's going into Taylor Creek: That's killing the lake."

Earl speaks for many crackers in Okeechobee and the Belle Glade-Clewiston area, too, where chemical pollution from the sugarcane fields is the number one enemy of the lake. Faced with the threat of eutrophication, Lake Okeechobee's fishermen, residents and conservationists have girded for battle. There's a "Save Okeechobee Now" group headed by Scott Driver and the local chapter of the Florida League of Anglers, with president Larry Douglas, who mean to carry the word to Tallahassee that something must be done to save the lake before it's too late. Both men claim they'll do whatever is needed to clean up the lake. "The level is down to 11.5 feet and that results in partial eutrophication of the lake from rotting vegetation," Douglas told a crowd of locals. "There's no way you can draw down a big body of water like this and expose two-thirds of its bottom."

Wayne Nelson, a fisherman on the lake, agrees the blue-green algae rampant on his turf indicate the lake is dying. "It causes oxygen depletion, and the algae choke out some fish," he said. The South Florida Water Management people insist they'll have answers by August; they have $400,000 to research the water's quality.

Experts say they need regional reservoirs with aquatic plants that can absorb nutrients. "If we had normal rainfalls we could have reduced back pumping by 90 percent," says a spokesman for the South Florida Water Management District.

"It's a no-win situation," Douglas explains. "It's hard to fault the Water Management people for lowering the lake level in the spring when we're fearing summer rains and hurricanes. The rains didn't come and now they're scapegoats. Damned if they do and damned if they don't."

Progress. Always anathema to a way of life that once was as simple as watching the lake stretch, plum colored, dotted as far as the eye can see with floating clumps of water hyacinths. But people must realize this endless swamp is actually a gigantic stream that, with imperceptible movement, is flowing to the sea, getting on with life. I see that myself as I look at one clump of water hyacinths bigger than the others. A few moments ago it sat to the right of my eyes; now it has moved to the left.

Next to the lake, the influx of new people — both snowbirds (November to April fishermen) and year-round residents — is Okeechobee's biggest problem. They come from all over the world: Germany, South America, England; Ohio, Kentucky, Michigan, Wisconsin, New York, Connecticut, Indiana; Ocala, Fort Lauderdale, West Palm Beach.

"Okeechobee is growing in leaps and bounds," says Cecil Kelley, retired president and publisher of Palm Beach Newspapers. "I lived in West Palm but kept a home nine years in Okeechobee for weekends. I love to fish, and the roads to Okeechobee are better than those to Belle Glade."

Jan Sherman, executive secretary of the Okeechobee Chamber of Commerce, believes Okeechobee's growth rate is due in part to the solitude of the area. "Winter people come here for the lake," she says. "Entrepreneurs see virgin ground here, a sheltered environment. They want to build condos on the rim of the canals. We need this housing and the new motels. When we have fishing tourneys, we're booked to the gills."

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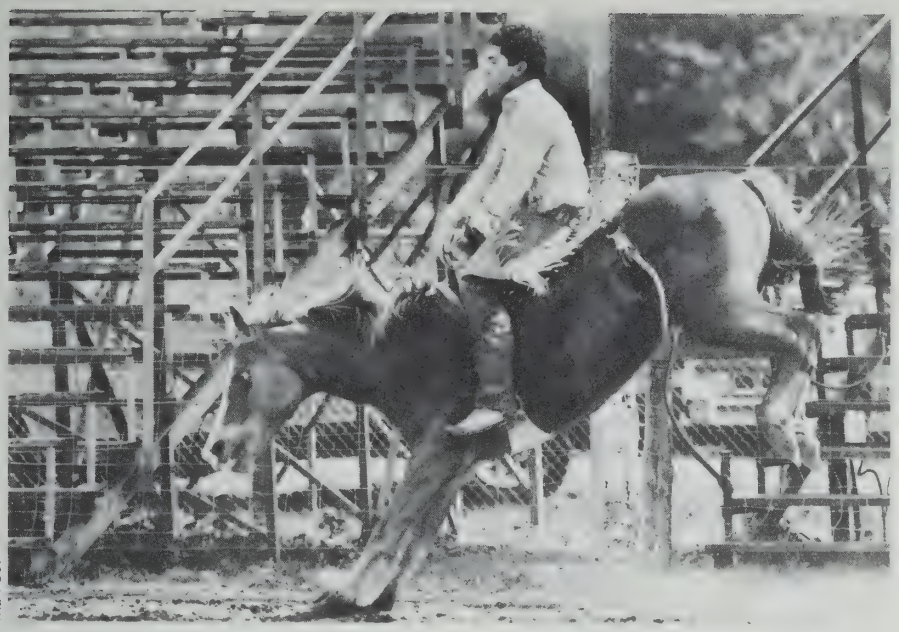
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THE POST

One way to test your mettle is to ride bareback at the cattleman's rodeo in March.

amid the dairies, the groves, the sod farms and the wild sugarcane fields. The local tourism and fishing industries are expanding, attracting more cottages and homes. New mobile home parks are sprouting; so is commercial growth as evidenced by construction of the new industrial park north of town. County population in 1950 was 3,454; in 1960, 6,424; in 1970, 11,233; in 1980, 20,164. The projected figure for 1990 is 25,700; for 2000 it is 30,700. "It's growing too fast for me," said a county building executive, Lytle "Cowboy" Raulerson (of the pioneering Raulersons).

Spurring the growth of both city and county are the industrial park and the new $8 million King's Bay development being built on 60 acres near U.S. Route 441, eight miles south of town. Created by Okeechobee native and former General Development employee, Lonnie Addison, King's Bay will have townhouses, homes of all sizes with pools, tennis courts, and all the usual amenities, including a man-made lake (although that sounds like a contradiction in terms). "King's Bay is a small version of Port St. Lucie," he said.

Growth like King's Bay and Crystal Lakes, an RV park-going-condo, is good for the area because it replaces the dilapidated housing along the northern rim of the lake. "When I first came here, we had a multitude of 30 or 40 three-or four-space trailer parks," recalls Walter Taylor, Okeechobee's zoning and building administrator. "Now they're disappearing." He says residential and commercial building permits are jumping like catfish — new single-family homes, new shopping malls, a branch of Indian River Community College, a gourmet coffee store, a $3.5 million nursing home adjacent to the H.H. Raulerson Hospital, to name a few. "It seems like someone must know something about Okeechobee," Taylor said.

Jack Coker of the Okeechobee Industrial Authority and a native cattleman welcomes growth and encourages other developers to "come on down." He sold land for two shopping centers and himself developed a 48-home luxury residential site on his once ribald frontier land. The homes in his Oak Lake Estates range in price from $100,000 to $250,000.

Other wealthy ranchers have expanded their lives beyond cattle rustling and gator skinning. But they're the same "good old boys." George Goodbread Sr. took his dairy homes (former quarters for dairy workers), fixed them up and sold them on the real estate market

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under the name Rosewood Development. "He's rich as the soil," says an observer, "but he dresses so shabby you'd think he couldn't buy a cup of coffee. And he drives a 1972 Impala." Haynes Williams jettisoned horse riding for real estate, but he still dresses like a cowboy. Leland Pearce, a native cracker through and through, developed Buckhead Ridge just west of town. What once was a weekend resort for bass fishing became mobile homes and single-family residences. The Goolsby boys (Eric, Robert and David) inherited their daddy's dairy farm and rodeo circuit then married pretty girls. What they do with profits is anyone's guess. "The rich ranchers got their money by listening and learning," says a former worker on one of the oldest and richest ranches.

"They ne'er went to school. No m'am. And they don't talk about their money or what they do with it."

Okeechobee's growth and development have spurred growing pains as well, such as problems between the five-member Board of County Commissioners elected by district and the five-member City Council, elected at large. Conflict is inevitable because many of their functions overlap.

Another challenge for the government deals with raising money. County attorney Kyle VanLandingham says a comprehensive plan must be drawn listing impact fees that would be assessed to contractors building new developments. The levying of impact fees would be a source of income for the county. Existing monies are starting to dry up and zoning commission members are beginning to worry.

Observes Lottie Raulerson, "We need ways to collect taxes. We need roads, water and schools to keep up with our growth rate. To get that tax increase, we're going to plan on impact fees: special taxing districts for people who want something and have to pay for it."

With the influx of people, there's an increase in crime. Lottie says it's a breakdown in family life, a loss of mores, too many drugs.

Nineteen eighty-five was an especially bloody year in Okeechobee County. The first two of the year's nine killings occurred in February when prominent Okeechobee dairyman William Boyd and his wife, Ruby, were gunned down. The murders have caused old-timers to squirm in their cowboy boots and to harken back to earlier times when violence and crime were nearly unknown.

"This is a county where some people remember the first car theft, a 1957 black-over-red Mercury," recounts Chief Deputy Sheriff O.L. Raulerson (of the pioneering Raulersons).

Sheriff John Collier, a self-described Florida cracker, theorized on how growth and crime are linked together: "Trouble doesn't pick who it jumps on. I don't see it as redneck versus Yankees here. All of a sudden, Okeechobee is getting what everybody else has."

'There's a right, a wrong, and an Okeechobee way of doing things'

Earl Davis doesn't agree. He blames the lawmen and the uncontrolled growth, the "imports" like Cubans, Mexicans and Chinese. "Law and order was better in the early days," he says. "The boys didn't worry about the laws on the books. They did what they thought was right. It was the nature of the lawman, he knew right from wrong. If you violated a law, the lawman would tell you. If you talked back, he'd slap your face right quick. I remember shooting a man between the eyes back in '49. I didn't kill him, I just wanted him to take a nap while we got our work done. My lawyer told me to leave town for a few years. But I was never arrested."

As Lottie so aptly put it: "There's a right, a wrong, and an Okeechobee way of doing things."

After the 1837 Battle of Okeechobee and before Lottie Raulerson's grandfather-by-marriage — Peter Raulerson — founded the city, this description of a ride along the Kissimmee River to Okeechobee was published in the *Kissimmee Valley Gazette:* "There is no more pleasant way to spend a week than to take a trip to Basinger. Birds of all kinds are in sight the whole way: flocks of ducks, coots, herons, cranes, curlews, limpkins, plume birds and water turkeys without end; also alligators, rabbits, water snakes and plenty of fish, too. In its narrowness, in the rampant growth of water plants along its low banks, in the unbroken flatness of the landscape, in the labyrinth of by-channels and cut-offs and above all in the appalling incredible, bewildering crookedness of its body, it is indeed an extraordinary river."

Now it's called Okeechobee City; but once it was known as Tantie, one of the wildest settlements east of the Mississippi, according to Lawrence E. Will, author of *A Cracker History of Okeechobee.* Basinger and Fort Drum were already there, a few miles away. Tantie was named for Tantie Huckabee, a schoolteacher who "came to town from South Carolina and drove the guys wilder than they were with her blonde hair and flirtations." The settlement was surrounded by cow-camps on the north, sawmills on the east and the catfish boys everywhere else.

Oh, but for the human side of the crackers! To them, memory often simplifies past events. They tend to be content with fragments of the past — the anecdote highly polished in retelling. "When things got to going good in Tantie, mister," writes Will, a former freight boat operator, "if you think that wasn't a rip-roarin', hell-raising town, it's just cause you ain't never been there."

Peter Raulerson came to Tantie in 1896 from Polk County, looking for an open cattle range. After marrying Louisiana Chandler (named for her family's home state), Peter felt Basinger was too crowded; so he hauled his three-yoke of oxen to the bend in Taylor Creek, built himself a house of logs and called it home. He homesteaded 160 acres and waited four years before a non-Raulerson white settler came to stay.

Peter and Louisiana made friends with the Indians, opened the first post office, an octagonal soap box under Peter's bed, and started the first school. Peter became a county commissioner and rode a horse 36 miles (an all-day trip on palmetto fans) to Fort Pierce to attend meetings and keep the mail flowing.

Settlers such as Henry Hancock came to buy orange groves; S.L. Hubbard, a doctor from up North, came to take care of the sick and help Aunt Merida Raulerson deliver babies. Peter Raulerson's son, Lewis, opened the first store and the first bank.

Tantie became Okeechobee City in 1912 and three years later with the addition of Henry Flagler's railroad, things got rolling. Ellis Meserve from Saint Augustine was the first passenger who came in on the Florida East Coast Railroad, one wooden coach with a division in the center for colored people. He was a retired banker who opened the first hardware store which carried a line of coffin accessories. That same year, 1915, Peter became first mayor of Okeechobee and *The Okeechobee News* was started. Cattle flourished on the prairies and the catfish industry boomed on the lake.

Saturday nights, when the fishermen and cowboys came to town looking for relief from a hard week's work, the moonshine flowed like California wine and gentle folk stayed off the streets. The boys drank and fistfought. They square danced and visited "ladies" in Johnson's Daylight Hotel nearby. They bought shoes at Raulerson's Department Store — everyone except Big Jim who always forgot where he left his shoes. According to Will's account, he had a boy polish his bare feet, and then to top it off, "put red polish on his bare shanks for a snappy pair of socks." He was thereafter known as "Barefoot Jim."

Rev. M.C. Dunklin, a Baptist missionary called "Jesus Man," tromped the swamps and prairies stopping at each camp and shack, preaching the gospel. When he baptized outlaw John Ashley, the born-again bad boy bought him a Ford.

Peter Raulerson, however, really brought the beginning of law and order to Okeechobee when he chose the roughest, toughest fisherman, William "Pogey Bill" Collins, to enforce the laws. Pogey (named because he sold a load of worthless pogies) was sheriff for 14 years and



remains a legend to this day. He grew up on the docks where a handy pair of fists was tantamount to survival. He loved to drink, gamble and fight, and not necessarily in that order. He liked to elbow jab and short-arm punch people who stepped out of line. But hurting each other, running naked through the streets or drinking too much shine was out of order. And when a helpless feller was being bullied, Pogey ran to his side. Similarly, when a couple of deputy judges got in Pogey's way, he dumped them in a creek. The judge found him guilty of every kind of skulduggery in the book and thumbed through a catalog while pondering his sentence. Expecting the worst, Pogey screamed: "I don't mind being arrested, but damn if I want to be sentenced out of no God-damned Sears Roebuck catalog." He overturned the table and the water pitcher fell in the judge's lap. Pogey's sentence: 90 days in the Fort Pierce jail!

Pogey made a positive impact in Okeechobee. He started a baseball league, helped young boys quit smoking and drinking (after he had quit), gave money to the poor and widowed, and virtually kept the town and county from going hungry during hard times. "My daddy was a friend of Pogey Bill," laughs Earl Davis. "He was a good man, a fine fella. If a fisherman had a problem he'd go to the houseboat and take care of the one causing the problem."

During prohibition, Pogey tried to "regulate the booze business in his own peculiar way," writes Will. "He just wanted to be sure no one was selling the stuff in the post office." While Pogey was popular with the folks, the prohibition agents were not pleased with his enforcement of the liquor law. He was never convicted, but he was arrested, tried and given six years probation. He resigned his job and moved to Frostproof but died soon after when a fire truck turned over and pinned him underneath.

They still talk about him.

Hiram Raulerson, Lewis' son, watched Okeechobee blossom into a city. He lived through a monster hurricane and the great Depression with his wife, Annie, who today runs the Historical Society. Hiram married her the day before his father's bank failed, raised three sons and became a prominent civic figure and office holder.

His competitor in the retail business was Leo Greenberger. This Jewish man from the old country found his way to Okeechobee after a stint in New York and Amarillo. He arrived in October, 1925 and opened the Fair Store. "My father looked around town at all the cowboys, rodeos and Western decorations," says Jerry Greenberger who inherited and later sold his father's store in 1979. "He figured, 'Why not open a shop of Western wear if all the townspeople are cowboys?' "

The store lasted the Depression and clothed everyone — blacks, whites, Mexicans, dairy farmers, cattlemen; it even filled mail orders from the Southeast. Pretty soon, every store in town carried Western wear. "People here wear Western suits to church," says Jerry, who put two kids through college and sold out well. Okeechobee is like Fort Pierce, an overgrown country town.

The Fair Store survived the years of growth and change, but the old Southland Hotel, eventually run by the Pitts family, sadly, didn't make it. Porters in white coats used to wait on the Vanderbilts and Astors who came over from Palm Beach to hunt and fish. "It was the only elevator in town," laughs Jerry Greenberger.

"We had our honeymoon night there," smiles Vera Davis, poking Earl. "Remember, honey? We didn't eat that night."

Sure, he remembers, especially the iron bed studs and the Canadian Club and water. "Yes sir, the Southland was a landmark," he agrees, "like Indiantown's Seminole Inn. It was a fine place, so they tore it down. That's progress."

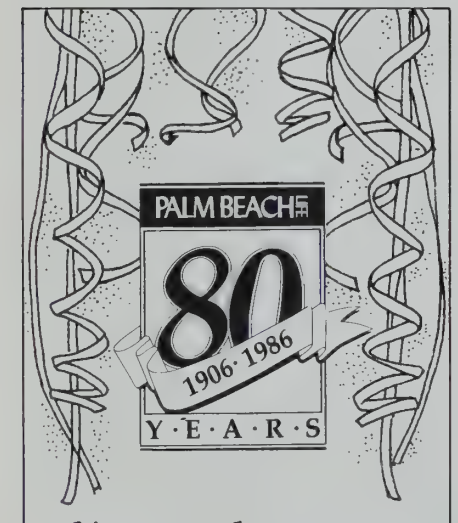


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In 1968, the Southland was razed for construction of a gas station, and *The Okeechobee News* wrote the following words: "The three-story hotel consisted of a spacious, homelike lobby with a fireplace in which a log fire blazed cheerily, weather permitting, a large dining room, a private dining room which in later years was converted into a bar, a huge well-equipped kitchen, 57 guest rooms, several large storage rooms and a large apartment on the main floor where the Pitts family resided."

The same year, 1968, Raulerson's Department Store was replaced by Raulerson's Men's Wear which lasted until 1978 when Hiram, at age 75, sold out. "I can't do the things I used to," he said at the time.

There are so many Raulersons in town that surely someone will continue the family's retail tradition. "The Raulersons have always had their fingers in lots of things," says Lottie who sits on nine boards including her own Council on Aging, the Farm Bureau, Triple A, Retired Teachers Association, Rehabilitation Center, and Residential Services, among others. "There are Raulersons in ranching, day labor, grove ownership, mechanics, law, and one studying medicine at Tulane. The ones away in school will come back; Okeechobee is their home."

One of Okeechobee's most endearing qualities, perhaps one of the things that keeps people coming back, is a hard-and-fast work ethic. Neither color, age, sex, nor breeding makes a difference. The blacks and whites work well together. Any early squabbles over desegregation have been worked out, and, for the most part, blacks like Okeechobee and feel they can call it home. Oscar Bridgeman, a black resident of Okeechobee, talked to me outside Lottie's Council on Aging. He said he lives a good life. He has a home and food on the table. "People are good to me," he says smiling. "They're good to blacks here."

Though the work ethic exists, so does unemployment for which Okeechobee has had government aid. But as more and more industry opens, there will be more opportunities for those who want to work. "I have no patience with those who sit around and do nothing," says Lottie. She and her husband, Arthur, shared 54 years of marriage before he died and left her with citrus groves and ranchland. "Money or not, people should work. It's good for the soul," she says. "My father instilled the work ethic in me when I was young. At age 12, I drove messages back and forth from his two farms."

Where there's work, there should also be play. In Okeechobee there's plenty around for everyone. The best things to do are the simplest: taking a tugboat ride across the lake; eating fried fish at the annual Speckled Perch Festival; watching the parade at the Labor



Day Rodeo (12,000 people come on Monday alone) then riding the bulls and eating catfish caught fresh afterward; taking a boat through a lock and canal from Palm Beach straight across the lake to Fort Myers; admiring local watercolors in restaurants like the Country Kitchen or displayed at the Speckled Perch Festival; watching ladies dress up like Seminole Indian princesses at town socials; fishing off the piers at the lake; visiting auctions; attending the Fourth of July fireworks; watching anywhere between 17 and 55 buyers a day at the Livestock Market bartering for 300 head of cattle at an average price of $245.59.

The Labor Day Rodeo, the county's oldest, is sponsored by the Cattleman's Association and is known all over the country. Okeechobee's wildest bulls participate in the rodeo. Earl Davis has ridden them. The Okeechobee rodeo is the only one east of the Mississippi which features a wild horse race with eight, three-man teams at each performance. Their job is to halter, saddle and ride a wild horse the length of the rodeo arena. There's one hitch: The horse has never been ridden. The Calf Scramble for younger people is another favorite which finds participants running around the arena trying to rope a calf while the crowds cheer and chuckle.

Another entertainment highlight is a first-class Bluegrass Jamboree presented at King's Bay Music Park on weekends. Some of the biggest names in Bluegrass including Ernest Tubb, the Osborne Brothers, Bill Harrell and the Virginians, Mac Wiseman, the Country Gentlemen, the Boys from Indiana, Reno Brothers, Tennessee Cutups, South Ocean String Band, Sally Mountain Show, and the Lewis Family, considered to be "America's first family of Bluegrass gospel music," perform for enthusiastic audiences. The Jamboree sometimes features special visits from Bill Monroe and Ricky Skaggs. Everyone comes: young and old, the ill-dressed and the well-dressed, the men and women in Panhandle Slim shirts, button fly Levis and leather cowboy boots.

For most Okeechobee dwellers, the Bluegrass truffle is enough addition to their social lives that consist of many simple pleasures. They like to bowl, do needlepoint, collect stamps and pottery, go to private clubs at the Black Angus and Fin and Feather, dine at the Golden Corral, The Brahman, Hickory House or Michaels, play cards or barbecue with the family.

"There's a lot of fellowship here," says Joyce Vidal who has been in Okeechobee five years. "There's not a lot of nightlife, but the atmosphere is relaxing — no ritzy people, no snobbery. We love it."

A local merchant who moved to town from Sarasota last year sums up the feeling of acceptance. "Rich or poor nobody knows or cares what you are. It's great."

For those professionals or singles who need a spot with more action, there is a group of Okeechobeeans who like opera, theater and ballet. They hold memberships in various opera associations and think nothing of a trek to Palm Beach, Vero Beach or Fort Lauderdale to enjoy it. Many couples have tickets to the Burt Reynolds Theatre in Jupiter, the Royal Poinciana in Palm Beach or the occasional community act in Stuart or Fort Pierce.

Without being fastidious, it's fair to declare that fancy dinners with white-gloved waiters are not available in Okeechobee. Nor is classy oceanfront dining. Those who have led more cosmopolitan lives opt to drive away for that kind of atmosphere. Norma Fugett, whose husband is an executive in the circulation department of *The Palm Beach Post* and *The Evening Times* in the Glades, likes the Ocean Grill on the water in Vero Beach. "We go there often as well as to restaurants in Fort Pierce and in the Palm Beach area," she says. "My kids drive to Daytona Beach, two-and-a-half hours away and to Bennigan's in West Palm Beach. They also love music and often hear rock bands at the Black Angus right here."

Other residents leave town for different pursuits. Jerry Greenberger's wife, Dahlis, likes Worth Avenue shopping, the Orange Blossom Mall in Fort Pierce, Jordan Marsh in Orlando and the new Lord & Taylor in Boynton Beach. Singles often go out of town for the



THE POST

The original Raulerson store served Okeechobee residents' needs from 1905 to 1915.

kind of nightlife non-existent in this church-loving corner of the lake. Doctors, dentists and lawyers often have second homes up North, in the Carolinas or in northern Florida and retreat there when the rustic life begins to drag.

Most people in Okeechobee enjoy living there. In fact, some live there and work in surrounding areas; many drive two hours to get to work. "My husband should live in Belle Glade," says Norma Fugett, "but it's too fluid, too many truck farmers and not a nice place to live. Okeechobee is more stable; people are more solid." Greenberger agrees they're good country stock. "You don't find this element everywhere," he says.

Perhaps the most charming thing in Okeechobee is simply the park that separates the downtown streets. It has a happy look of this century or last, and a delightfully sweeping view of the city's tiny shops, and especially of the course of Taylor Creek which trustfully winds about. People sit there on the park benches and reminisce about the old days: about harvesting wild fruit, trapping gators, branding cattle; about the 100 feet of wilderness that used to sit behind each retail store; about the square dances on Taylor Creek, the 24-hour shopping, the Model T's riding over dirt roads; about hauling fish in half-gallon cartons; about the mouth-watering Raulerson apple cakes and swamp cabbage patties; about 80-year-old family members riding horses; about huge country breakfasts with two kinds of meat and homemade biscuits; about family life being the center of everyone's universe when daddy played the fiddle and the piano and sang and square danced and mama made syrup and candy; about easier times, less crime; about the pleasures of togetherness, when a handshake was your word, straight from the heart.

"But we need change," Lottie Raulerson says, staring into Taylor Creek.

"It's coming too fast," responds an old man sitting on a bench nearby, "too many Northern deal makers."

"We need new blood to keep moving, to keep up with the changing world," says Lottie.

"We was fine here, minding our own business," he says. "Now we can't drive, don't know our neighbors, families don't run the town no more."

"We made it through desegregation with little trouble because we went in with our eyes open," she continues in her worldly way. "Like I told my black students in 1950, you have to learn to live with change."

And so the discussion continues amid a seemingly never-changing background. Taylor Creek flows on; the tall trees enclose the park; the historic homes stand proud above the landscape. And the cows still outnumber people four to one. □

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TAPAS

Continued from page 107

Bar Modesto in Seville display quail and other tiny birds for grilling, and a medley of raw seafood, which is cooked to order.

There is no better place to tapa hop than Seville; tapa hopping from bar to bar is similar to a progressive dinner. In Madrid, where tapas are often made for dinner, there is a tapa bar for every taste. Some offer tiny sandwiches, elegant hors d'oeuvres and wonderful pastries.

Banderillas or *pincos* are toothpicks with pieces of delicacies like a thin slice of cured ham, a small shrimp or a piece of hard-boiled egg. Cubes of pork or lamb marinated in olive oil and garlic are threaded on small skewers and grilled. A tapa might also be a few fresh anchovy fillets marinated in oil and vinegar with a sprinkling of garlic and parsley. Spanish olives, both black and green, are a must as are crunchy Spanish almonds.

Sauteed mushrooms are tapa fare as are rings of deep-fried squid. Squid is also offered stewed in its own ink, which tastes better than it sounds. The fish and seafood selections are endless. The exquisite *cigala*, resembling little lobsters, garlicky *angulas* (baby eels), spicy snails and barnacles are among the exotics.

Entertaining tapa-style lends itself to both large and small gatherings. You can have just four or five tapas if they are to precede a meal or offer a wide selection of as many as 15 or 20 and let them be the meal. You can adapt tapas to your own tastes and available ingredients, but include traditional foods to carry out the Spanish theme.

Offer vegetables, meat, fish and seafood prepared in a variety of ways both hot and cold. Most tapas can be prepared in advance but you'll want one or two like grilled shrimp or fried squid that must be prepared after the guests arrive. For these items it is best to have help so you can enjoy the party. If possible, arrange to have Spanish help or a Spanish caterer.

A glass of *fino*, a pale dry Spanish sherry is always a suitable drink with tapas, as are the "oaky" red wines of Rioja which have long been prized for their quality and affordability. Sparkling wines called *cavas* are also a good choice with tapas; they are produced by a champagne-like process involving a second fermentation within the bottle itself. Penedes, Spain's champagne capital, produces 90 million bottles of sparkling wine each year. Codorniu and Freixenet are quality sparklers priced from $5 to $15. The Penedes region also produces some outstanding table wines. You'll like Torres Sangre de Toro when you are looking for a full-bodied dry red for under $4.

If the party is large, plan food that is easy to eat with a minimum of plates and silver.

A whole prosciutto ham in a ham holder is impressive and takes the place of Serrano ham. Chorizo and other sausages and cheeses can be sliced or cubed and offered on toothpicks or with small pieces of good bread. Sausages, Spanish cheese and canned items from Spain, ranging from codfish to baby eel, are available in South Florida's Cuban markets.

The Colonial Market in West Palm Beach offers a wide selection plus a number of Spanish wines and sherries.

For a large party it is best to spread the tapas out to various stations rather than serving them from a buffet table — hot on one table on warming trays and cold on another. Tapas hot from the oven or frying pan are best passed on trays, and these should be served at various points in the evening to keep the excitement high.

Everyone loves the Spanish round omelet. It can be cut into small squares or wedges and presented as finger food.

TORTILLA DE PATATAS

6 cups potatoes, sliced thin
1 or 2 medium onions, chopped
6 to 8 eggs
Olive oil for frying

Saute the potatoes in 3 or 4 tablespoons olive oil until about half cooked without browning. Add the onion and finish cooking. If desired, you could also add some chopped bell pepper. Continue cooking until potatoes are done. Remove from the pan.

Clean the pan with paper towel. Add some fresh oil. Beat the eggs in a large bowl and add the cooled potato mixture to the eggs. Heat the oil and add mixture to the pan. Use a fork to help the egg seep through the potatoes. Lower heat so egg cooks gently. Shake pan to make sure the mixture is not sticking. Cover pan for a few minutes. Place a plate over the pan and when the omelet is cooked on one side and the top is not too runny, invert the

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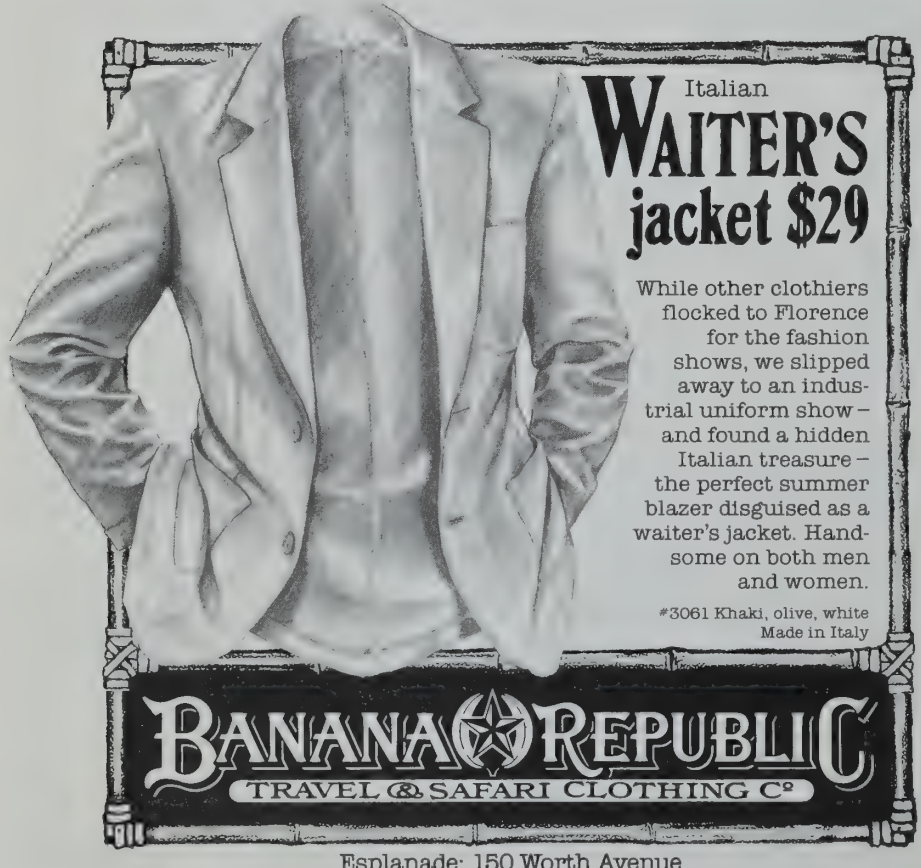
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omelet onto the plate. Slide it back into the pan and cook the other side. Cool slightly then cut into squares or wedges.

Seafood salad is a recipe from master chef Frederico who headed the kitchen of the Palace Hotel in Madrid.

FREDERICO SEAFOOD SALAD

To 1 cup homemade mayonnaise add ½ cup tomato catsup, ¼ cup chili sauce, ½ teaspoon each of Dijon mustard, Worcestershire sauce and tomato paste and ½ teaspoon of both curry powder and paprika. Mix together 1 teaspoon whiskey or brandy, vodka, port wine and dry sherry and stir the liquors slowly into the mayonnaise mixture. Correct seasoning, adding freshly ground black pepper and a dash of lemon juice. Makes about 2 cups. Mix with cooked seafood and allow to chill thoroughly for a couple of hours. At serving time, heap onto a bed of shredded lettuce or lettuce leaves. Garnish with quartered hard-cooked eggs. Sprinkle with drained capers. The Spanish arrange a garland of leaves around the rim of the platter.

Ink sacs can be found only in fresh squid. Make this dish without the ink, if preferred, although the ink is flavorless.

I first tried it with the ink in Madrid when the late food writer, Clementine Paddleford, convinced me it was delicious. It was.

CALAMARE EN SU TINTA

3 pounds fresh whole squid with ink sacs or use frozen cleaned squid
½ cup olive oil
1 large finely chopped onion
1 teaspoon chopped garlic
¼ cup chopped parsley
1 teaspoon salt
1 tablespoon flour
Freshly ground black pepper

Clean squid and reserve the ink sacs from the inner section of the tail and place in a small sieve over a cup. Wash squid and slice into rings. Cut tentacles into 2 or 3 pieces.

In a heavy-bottomed skillet, heat olive oil and add squid, on-

ions, garlic and parsley. Cook for about 5 minutes, stirring frequently. Add seasoning and dash of nutmeg. Reduce heat and cover. Simmer for about 15 minutes.

If using ink, mash sacs in the sieve with back of spoon and pour ¾ cup water over sacs in the sieve, extracting as much ink as possible. Beat flour into the ink water until mixture is smooth. Pour over the squid in the skillet, stirring constantly for a minute.

Reduce heat to very low and simmer covered for 5 minutes. Remove from fire and let squid stand covered for 5 minutes. Serve as a tapa with a tray of toast points for dipping into the sauce. If you do not have the ink, simply add the flour to the water and proceed as above.

Sangria is a great party drink when prepared properly as they do in Spain.

SANGRIA

1 bottle (⅕ quart) dry red wine
¼ cup freshly squeezed lemon juice, strained
¼ cup freshly squeezed orange juice, strained
Sugar to taste, about 1 tablespoon
1 small bottle club soda
1 jigger brandy or gin (optional)

Mix juices with sugar until sugar dissolves. (Bar sugar is best.) Put wine in large pitcher and pour in juices, sugar, brandy, some ice cubes and club soda. Add a slice or two of lemon and orange before serving, and fresh sliced peaches if available. Serves 4 or 5; increase as desired.

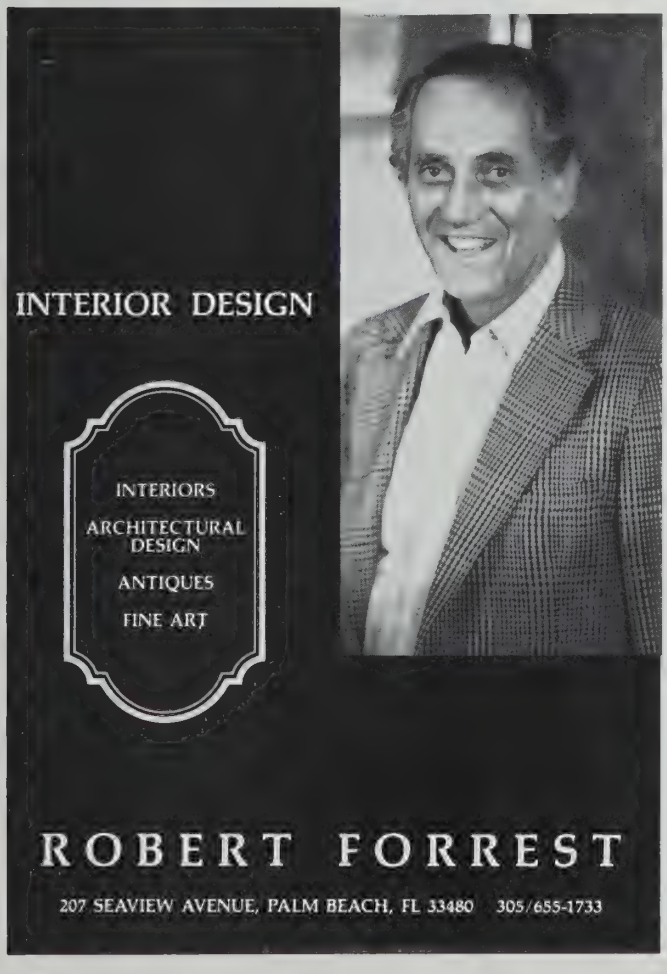
CLAMS OR MUSSELS SAILOR STYLE

1 quart clams or mussels
2 tablespoons olive oil
1 onion, minced
2 cloves garlic, minced
½ teaspoon paprika
2 tomatoes
Salt
1 red pepper, crushed
Chopped parsley
Small glass of white wine

Wash clams or mussels. Let stand in water to loosen any sand. Put oil in saucepan. Saute onion and garlic in oil without browning. Add chopped tomatoes which have been peeled and seeded. Add paprika. Simmer briefly before adding the clams, seasoning, wine and a good fistful of parsley. Cook on a lively fire just until clams or mussels open, but do not over cook. Keep warm and serve with sauce poured over with rounds of crusty bread.

SHRIMP WITH GARLIC

Clean 1 dozen shrimp by removing shells and devein. Place shrimp in frying pan with 1 teaspoon olive oil. Heat pan at medium temperature. Add 6 cloves minced garlic, ½ teaspoon salt, generous sprinkling of crushed red pepper and juice of 1 lemon. Cook shaking the pan until shrimp is done; do not over cook.□







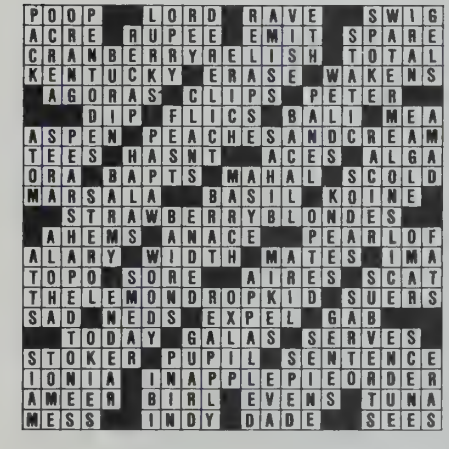
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PALM BEACH

The Breakers, 1 S. County Road. After 50 years of service, the hotel has maintained the elegance which reflects an era of a more gracious way of life. Dine in the elegant Florentine and Circle dining rooms; have an informal luncheon at the Beach Club or a quick burger or salad at the intimate Golf Club. 655-6611.

Cafe Cocoanut, 237 Worth Ave. Chic Worth Avenue cafe now owned by Carol and Richard Katzenberg of Clematis Street Cafe fame. Offered are glorious soups and desserts, sandwiches on homemade breads, salads and imaginative entrees. Luncheon is open to the public. Dinner is for Dinner Club members only. 833-6448.

Cafe L'Europe, in The Esplanade on Worth Avenue. Celebrating its Fifth Anniversary, this *Mobil* 4-Star and longtime *Travel/Holiday* award-winner introduces *Bubbles in the Bistro.* On marble-top tables amidst mirrors and rich wood panels, experience Palm Beach's ultimate Caviar Bar featuring five different caviars along with frozen vodkas and various champagnes by the glass to complement light casual entrees — 2:30 p.m. until closing, Monday through Saturday. In the dining room, abundant fresh flowers, Ming Rose china, fine crystal and silver create an elegant, comfortable backdrop for fine European cuisine at luncheon or dinner. Extensive wine and bar lists complete the service. Monday through Saturday, luncheon 11:30 to 3 p.m., dinner 6 p.m. to 10:30 p.m. Valet parking. Jackets and ties for dinner. Reservations. 655-4020.

Capriccio, Royal Poinciana Plaza. Continental and Italian delicacies. Veal dishes are most popular: scallopini saute Capriccio, scallopini a la marsala and veal zingara, with its shredded ham garnish and subtle light tomato sauce. Luncheon is served Monday through Saturday from 11:30 a.m. to 3 p.m. Open every night for dinner from 6 until 11 p.m. 659-5955.

Charley's Crab, 456 S. Ocean Blvd. Fresh seafood dining features local pompano, snapper and swordfish when available, plus fish and seafood from Boston and the Great Lakes. Raw bar, bouillabaisse, paella, Maine lobster and soft-shell crabs are also served. Luncheon hours are Monday through Saturday from 11:30 a.m. until 3:30 p.m. Dinner hours are from 4:30 to 10 p.m. Sunday through Thursday and 4:30 to 11 p.m. Friday and Saturday. Cocktails are served from opening hour. 659-1500.

Chuck & Harold's, 207 Royal Poinciana Way. Their courtyard features a spinnaker covering which opens for views of the sky as well as dining on the sidewalk cafe. One menu from 11:30 a.m. until 2 a.m. offers burgers, homemade linguine, steaks and ribs. 659-1440.

Colony Hotel, Hammon Avenue. One block from Worth Avenue and the ocean. Continental cuisine and an atmosphere of a private club have made the Colony a traditional favorite of Palm Beachers. Luncheon indoors or by their famous pool on the Gold Coast, noon to 3 p.m.



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Doherty's, 288 S. County Road. Doherty's has a pub-like atmosphere with great char-broiled burgers, French onion soup, vichyssoise, marvelous chili and great Maryland crab soup. Chicken hash Doherty's is similar to New York's "21" creation. Delicious shad roe with broiled bacon, live Maine lobster, steaks-angus supreme and fresh fish. Oysters, clams on half shell or stone crabs in season. Homemade desserts are a specialty. Doherty's is open every day serving lunch 11:30 a.m. to 2:30 p.m. Light snacks and hamburgers served from 2:30 p.m. to 4 p.m. Dinner 5:30 p.m. to 11 p.m. Also

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Epicurean, 331 S. County Road. American cuisine with a continental flair. Breakfast, lunch and dinner. Luncheon features California cobb salad, Danish open face sandwiches, soups and crepe of the day. For dinner try the fresh salmon with whisky and walnut sauce. The house salad of exotic greens (mache, arugula, radicchio) is special. Continuous service with such offerings as tea and scones and after-theater snacking. Bakery on the premises, bar and music. Doors open at 7 a.m. and close at 3 a.m. 659-2005.

Hamburger Heaven, 314 S. County Road. Few would say their juicy, tasty burgers prepared from freshly ground, quality beef are not heavenly. They also offer steak dinners and glorious pies and cakes. Lunch and dinner. 655-5277.

Jo's, 200 Chilian. This charming little restaurant offers a continental menu, but the famous crepes of Brittany are still a specialty. Veal, duckling, baked lump crabmeat imperial and fine steaks. Lobster mousse served in artichoke bottoms is a delicious appetizer. 659-6776.

La Famiglia, 235 Worth Ave. Northern Italian cuisine - with a few Southern Italian favorites. The popular carpaccio - lean and tender raw beef sliced paper thin plus homemade pastas and pesto and an antipasto table with such delights as mussels marinara and fresh roasted peppers. 655-5959.

La Trattoria, 251 Sunrise Ave. Italian provincial cuisine — cannelloni, zuppa di pesce, piccata di vitello and other dishes typical of the provinces. Dinner only. Closed Sundays. 655-3950.

Le Monegasque, 2505 S. Ocean Blvd. This popular French restaurant hidden in the Palm Beach President offers top-quality fare. The menu is French but not haute cuisine. Enjoy dishes of Provence such as bouillabaisse and cassoulet. An excellent wine list. Open for dinner. 585-0071.

L'Express, The Esplanade, 150 Worth Ave. French bakery and wine bar. Hours are 9 a.m. until 7 p.m. French breads from baguettes and boules to the batard and sourdough. Takeout includes savory croissants filled with spinach and goat cheese, Italian vegetables, and ham and Swiss. Soups, sandwiches and hot entrees such as quiche with ratatouille and bratwurst with warm German potato salad and red cabbage. 833-2117.

Maurice's, 191 Bradley Place. Specializing in Italian cuisine, favorites on the extensive menu are seafood posillipo, osso buco and squid Milanese. Open for lunch 10:30 a.m. to 2:30 p.m. Monday through Friday. Hot hors d'oeuvres from 4 to 6 p.m. and dinner from 5 to 10 p.m. seven days a week. 832-1843.

Nando's, 221 Royal Palm Way. The gracious owner of the restaurant that bears his name originated the scampi recipe so popular in American restaurants. Continental and Northern Italian cookery are featured. Dinner only. 655-3031.

Petite Marmite, 315 Worth Ave. This landmark restaurant features a Continental menu. Offered are items such as kidneys with mustard sauce, sweetbreads en croute and calf's brains in black butter with capers. Lunch is served from 11:30 a.m. to 3 p.m. and dinner from 6 to 10:30 p.m. Closed Sundays. 655-0550.

Providencia, 251 Royal Palm Way. This restaurant features French cooking with such delights as fresh Dover sole. Entrees include selle de chevrevil and pilaf de Crevettes au Curry. Lunch is served noon to 2:30 p.m. Monday through Friday and dinner is served nightly from 6 to 10 p.m. Valet parking. 655-2600.

Ta-boo, 231 Worth Ave. A Palm Beach dining tradition, Ta-boo features gourmet fare and fine wine in a club atmosphere. Luncheon is served from 11:30 a.m. to 3 p.m. Enjoy cocktails from 4 to 7 p.m. and dinner from 6 to 11 p.m. — with music and dancing until 2 a.m. Reservations suggested. 655-5562.

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Testa's, 221 Royal Poinciana Way. Palm Beach's oldest established restaurant is still going strong after more than 50 years. You can dine inside, on the patio or at the sidewalk cafe. Italian dishes dominate the menu, but the other offerings are also delicious, especially the strawberry pie. Open from December to April. 832-0992.

TooJay's, 313 Poinciana Plaza. This cafe and gourmet marketplace offers casual dining for anyone in search of good soups, salads, sandwiches and yummy pastries. Brunch is served — Sundays only, luncheon and dinner served every day. No reservations. 659-7232. TooJay's also has a cafe at Loehmann's Plaza in Palm Beach Gardens (same menu). 622-8131.

Two-Sixty-Four, 264 S. County Road. Popular luncheon and dinner spot where one can dine on excellent hamburgers, soups and salads. Dinner entrees include, besides steaks and prime rib, catch of the day and stone crabs in season and four veal offerings. 833-3591.

Worth Avenue Burger Place, 412 S. County Road. This is the place for a high-quality burger or an inexpensive dinner. Prime 10-ounce New York strip, homemade layer cakes and pies, plus some homey delights like baked apples, rice pudding and cup custard are favorites. Omelets and sandwiches are served from 11 a.m. until 9 p.m. 833-8828.

WEST PALM BEACH

Blue Front Barbecue, 1225 Palm Beach Lakes Blvd. Barbecue-loving folks dote on the ribs grilled over oakwood fires. They also have chicken, pork and beef with the smoky flavor, plus black-eyed peas, corn bread and sweet potato pie. 833-6651.

Ciao, 3416 S. Dixie Highway. Owner-chef Gino turns out by hand the most delicious pastas in various forms which are offered with freshly made sauces. Veal dishes are special, as well, in this popular and reasonably priced restaurant. Dinner from 4 p.m. to 10:30 p.m. 659-2426.

The Gathering, 4201 Okeechobee Blvd. Choose from a varied menu of seafood, beef and surf-and-turf — though the selections of Midwestern beef are a specialty. Irish, Jamaican and Keoke coffees are also featured. Dinner is served Sunday through Thursday from 5 to 10 p.m. and on Friday and Saturday until 11 p.m. No reservations. 686-2089.

Granada, 624 Belvedere Road. Cuban fare is featured, with Spanish accents. Paella and hearty soups are served. Caldo Gallego is the pride of the house. They are open for luncheon and dinner. Closed Mondays. 659-0788.

Gulf Stream Seafoods Restaurant and Fish Market, 5201 Georgia Ave. Hot plates include fried snapper, shrimp, oysters and Ipswich clams. Pick your fish or seafood from the retail market and have it cooked to order. Lebanese pastries are available. Open Monday through Saturday. Lunch and dinner. 588-2202.

Houlihan's Old Place, Palm Beach Mall, 1801 Palm Beach Lakes Blvd. Houlihan's





has everything from light bites to full-course fare. Snacks include batter-fried mushrooms and zucchini, nacho platters and egg rolls. Crispy roasted boneless duck with Grand Marnier sauce is a specialty. 471-9440.

Hyatt Palm Beaches, 630 Clearwater Park. The hotel's sophisticated Cafe Palmier will appease anyone's epicurean longings. Bay scallops with broccoli in creamy saffron champagne sauce, filet mignon with artichoke hearts, goose liver mousse and truffle sauce, veal Normandy with apples, morels and tomato noodles are among the offerings for dinner. The Terrace offers breakfast and continuous lunch-dinner service. 833-1234.

Jade Pavilion. Phillips Point. 777 S. Flagler. Classical cuisine featuring the schools of Cantonese, Mandarin, Shanghai and Peking. Dim sum available on special order. Authentic in every detail, the restaurant was designed by a Hong Kong architect. Chefs are from Hong Kong. 833-2228.

La Casserole Francaise, 340 Clematis St. A distinctively French atmosphere, they feature specialties like mousse au chocolat pavillion. Dishes ranging from ratatouille omelette to casserole of Key West shrimp are served. Luncheon and dinner Monday through Saturday. 659-6163.

Margarita y Amigas, 2030 Palm Beach Lakes Blvd. Mexican food is served in an attractive setting. Nachos, enchiladas, tacos and burros, combination plates and chimichanga are on the menu. The menu is the same 11 a.m. until midnight. 684-7788.

Nonna Maria, 1318 N. Military Trail in Luria Plaza. Intimate Italian restaurant offers provini veal dishes and pasta. Rollatini is veal stuffed with prosciutto and mozzarella cheese and topped with mushroom sauce. 683-6584.

Royal Greek, 7100 S. Dixie Highway. Family restaurant offers Greek and non-Greek dishes with home-cooked flavor. Pepper steak kabobs, moussaka, pasticho and baklava are delicious. Be sure to try their Greek wines and the towering coconut meringue pie. They're open for breakfast, lunch and dinner. Closed Sundays. 585-7292.

Sawgrass Grill, 1756 S. Congress Ave., Palm Springs. A handsome restaurant offering fresh seafood and steaks. Catch of the day, shrimp and lobster tails and choice grilled steaks. Luncheon features a wide selection of salads and sandwiches. 964-4101.

Sitar of India Restaurant, 7504 S. Dixie Highway. Patterned after the famous Khyber Indian Restaurant in Chicago, the fare is authentic with many dishes cooked in the tandoor oven. Specialties include Mughlai curries and Biryani rice dishes. Lunch and dinner and most items available for takeout. 582-2496.

Tequila Willie's Saloon & Grill, 2224 Palm Beach Lakes Blvd. This fun restaurant has a casual Mexican atmosphere, where you can enjoy a variety of munchies or a full dinner. Open for lunch, dinner, late snacks and Sunday brunch. 471-1900.

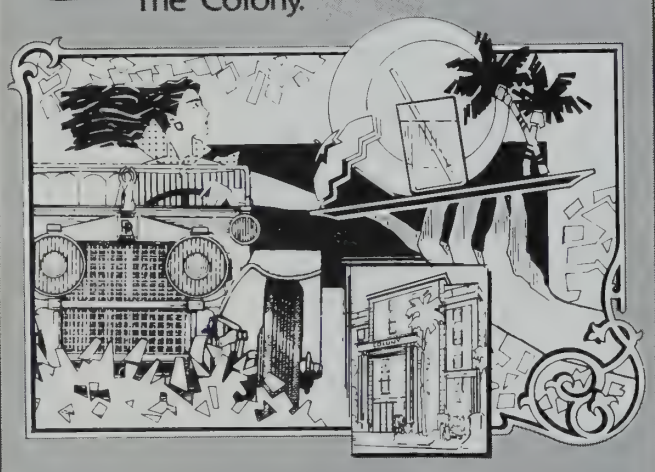
This Is It Pub, 424-24th St. Delicious soups and chowders, daily gourmet specials from chicken cacciatore to bouillabaisse, fresh crusty bread, aged prime ribs and steaks, dessert drinks plus Key lime pie are served. Service is continuous for luncheon from 11:30 a.m. Tuesday through Saturday. Dinner from 5 until 11 p.m. weekdays and until 11:30 p.m. Friday and Saturday. Closed Sundays and Mondays. 833-4997.

Tony Roma's, 2215 Palm Beach Lakes Blvd. The place for barbecued baby-back ribs or go for barbecued chicken, pan-fried brook trout, a burger or a steak. They're open from 11 a.m. until 1 a.m. Monday through Thursday and until 3 a.m. on Friday and Saturday. Sunday hours are 2 p.m. until midnight. 689-1703.

Willie's Fresh Seafood Restaurant, 1681 N. Military Trail. Willie's has fresh fish in season. Veal Oscar features provini veal topped with crabmeat. Fresh grouper with linguine and shrimp marinara are good choices. 686-6062.

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Yamato Steak House of Japan, Pine Trail Plaza on Okeechobee Boulevard and Military Trail. Raw steak, chicken, shellfish and vegetables are grilled at the table by Japanese chefs. Five-course dinners feature sirloin, filet mignon, sesame chicken, shrimp, lobster and scallops. Tempura shrimp and vegetables are also good. They're open Monday through Saturday, 4:30 to 11 p.m. and Sunday 2 to 10 p.m. 686-3508.

LAKE WORTH

Alive & Well, 612 Lake Ave. Serving food for health such as salads, sandwiches and homemade soups. Dinner entrees include baked eggplant and stuffed avocados. Freshly squeezed juices, natural ice cream, hot carob sundaes. Wine and beer are served. No smoking. 586-8344.

Cafe Vienna, 915 Lake Ave. If you like old world ambience, the new Cafe Vienna offers a warm European-style decor with food to match. Soups ranging from tomato to matzo ball are made from scratch. Chicken Wellington, quail stuffed with chestnut dressing served with raspberry sauce, veal roulade, shrimp Vienna and the Viennese specialty, wiener schnitzel, are some of the dinners available. Pastries include the chef's own Black Forest cake and sacher torte made from the original recipe. Dinner only, reservations suggested. 586-0200.

Oriental Express, 375 S. Military Trail. Chinese fare in attractive and comfortable surroundings. The menu reflects some of the best of Cantonese, Mandarin and Szechwan styles of cooking. 968-3550.

Pancho Villa, 4621 Lake Worth Road. Mexican and a few South American favorites: real tamales steamed in corn husks, chiles rellenos, tacos and enchiladas. Soncocho stew, a specialty of the house. Service from 10:30 a.m. every day. Take-out or eat in. 964-1112.

Shangri-La, 920 N. Dixie Highway. Mandarin and Szechwan cuisine cooked to order over a jet flame. Pot stickers, dumplings filled with meat and vegetables, and vegetable entrees are specialties along with Moo Shu pork with mandarin pancakes and whole steamed fish in season. 586-5343.

Swedish Steakhouse, 824 Lake Ave. Scandinavian fare in a pleasant setting. Luncheon specialties range from Swedish meatballs with lingonberries to braised brisket with horseradish. Luncheon hours are 11:30 a.m. to 2:30 p.m., Monday through Friday. Dinner is served Tuesday through Saturday, 5 to 9 p.m. Sunday hours are 11:30 a.m. to 8 p.m. 585-1937.

LANTANA

The Ark, 2600 W. Lantana Road. Meat, seafood and fowl — and plenty of it — are available at affordable prices. The roast prime rib comes in four cuts from eight to 24 ounces or try the "elephant" 16-ounce strip. 968-8550.

BOYNTON BEACH

Banana Boat, 739 E. Ocean Ave. on the Intracoastal. Dine on the patio or in the lounge with views of the waterway. Featured are soups, hearty sandwiches and burgers. Entrees include coconut shrimp, fresh Florida lobster, shrimp scampi and filet mignon. Open daily for lunch and dinner. 737-7272 or 428-3727.

Chef's Touch, 1002 N. Federal Highway. Handwritten menu is table d'hote and changes daily. Prix-fixe offers a choice of five entrees, two appetizers, choice of soup, sorbet, salad, cheese and dessert. A la carte menu offers Irish smoked salmon and escargots or choice of hors d'oeuvres from the fixed menu. Entrees range from steaks, fish and rack of lamb for two. Luncheon and dinner. Closed Monday. Reservations suggested. 732-5632.

Elina's Mexican Restaurant, 3633-B S. Federal Highway. Soups, enchiladas, tamales, tortillas, burritos and the puffy sopapillas served with honey are available. Closed Mondays. 732-7252.

DELRAY BEACH

The Arcade Tap Room, 411 E. Atlantic Ave. One of Delray's oldest restaurants, The



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Arcade Tap Room features a range of beef and seafood entrees, including a fine prime rib. Dine amid music from 7 to 11 p.m. Daily luncheon specials are also featured. Lunch, 11 a.m. to 5 p.m.; dinner, 5 to 10 p.m. Closed Sundays. Reservations suggested. 276-0401.

Erny's, 1045 E. Atlantic Ave. A delicious broiler menu of steaks and chops. Seafoods include shrimp scampi and seafood Newburg. Luncheon menu features homemade soups, salads, sandwiches and seafood platters. Lunch, 11 a.m. to 3 p.m.; dinner, 6 to 11 p.m. Closed Sundays. 276-9191.

BOCA RATON

Casa Gallardo, 353 Town Center Mall. Authentic Mexican dinners, appetizers, desserts and drinks are served. Chimichanga featuring a large crisp tortilla, juicy chunks of beef and pork, and Monterey jack cheese is tremendous. Double-frozen Margaritas are a specialty. Open seven days, 11:30 a.m. to midnight. 368-1177.

Chez Marcel, Royal Palm Plaza on Federal Highway between Camino Real and Palmetto Park Road. Cozy French Bistro. Menu geared to seasonal foods. Sea scallops with Belgian endive, fresh salmon with morels and melt-in-the-mouth seafood mousselines. Limoges china and French glassware. 368-6553.

La Vieille Maison, 770 E. Palmetto Park Road. "The Old House," a gem of the Addison Mizner era, offers a romantic setting for dining. The food is excellent, the service sophisticated and the ambience agreeable. Five-star Mobil award-winner. 391-6701.

Sweetwater Barbecue Rib House & Grill, Glades Plaza. Features Southern barbecued ribs and ranch-style chicken. Fresh fish of the day and a selection of char-broiled entrees are also favorites. Lunch is served from 11:30 a.m. to 2:30 p.m. and dinner is served from 5 p.m. Takeout is available. 368-7427.

Tom's Place, Glades Road and Old Dixie Highway. Soul food restaurant with good down-home cooking serves great ribs plus catfish and hush puppies, fried chicken, cornmeal muffins and collard greens. 368-3502.

Tycoons, 2350 Executive Center Drive in the Arvida Center. Elegant but casual ambience located in Boca's financial hub. Native fish is a specialty. Seafoods include yellowtail, Florida red snapper and grilled swordfish. Steaks, veal chops and lamb chops are offered. No reservations. 994-2269.

Wildflower, Palmetto Park Road at the Intracoastal. Waterfront cafe serving luncheon and dinner daily. Salads, omelets, steaks, quiches, crepes and burgers. Dancing after 9 p.m. 391-0000.

PALM BEACH GARDENS

The Explorer's Club, PGA Sheraton Resort, 400 Avenue of the Champions. This gourmet dining room offers specialties from around the world. Appetizers include Russian piroschki and Japanese shrimp sushi. Entrees range from tenderloin of lion to venison. Open 6 to 10:30 p.m., Friday and Saturday until 11 p.m. 627-2000.

Parkers' Lighthouse, The Harbour Village, 2401 P.G.A. Blvd. Features fresh seafood and steaks grilled over a mesquite broiler as well as prime rib, seafood appetizers and a light grill menu. Lunch and dinner and a terrace bar. 627-0000.

Ristorante La Capannina, 10971 N. Military Trail, PGA Boulevard and Military Trail. Italian fare is prepared and served with finesse. Pasta special fresh daily, rigatoni alla vodka, cannelloni and fettuccine Alfredo are offered. Veal specials include broiled or stuffed veal chops, saltimbocca and zingara. Open for lunch and dinner. Full service bar. 626-4632.

NORTH PALM BEACH

Bistro Gavroche, 1201 U.S. Highway 1, in the Crystal Tree plaza. European decor and ambience. Country-style duck ter-





raine with homemade bitter-orange marmalade and rack of lamb with fresh herbs are just a sampling of what is offered. The chef served his apprenticeship at Georges Cinq in Paris. Open for luncheon and dinner. Full bar open all day. 626-5502.

RIVIERA BEACH

Crab Pot, 386 E. Blue Heron Blvd. Under the Riviera Beach bridge. Eat blue crabs, catfish and shrimp steamed in beer, while you smell the sea air. Open for lunch and dinner every day. 844-9245.

Portofino, 2447 Ocean Blvd. This Italian cafe has a view of the ocean. Try their lasagna and ravioli with homemade noodle dough. Other Italian favorites are offered at modest prices. Espresso machine turns out fantastic coffee and capuccino creations. Lunch and dinner served everyday. 844-8411.

LAKE PARK

Cafe du Parc, 612 Federal Highway. Charming French restaurant in a house features boneless duck with green peppercorns, quail, sweetbreads, beef Wellington, Dover sole and salmon en croute. Desserts are special. Open for dinner only. 845-0529.

Jack's Fish House, 211 N. Federal Highway. Lobsters, broiled or boiled, priced according to size, plus a delightful array of fish and seafood are served. Steamer clams are served with broth and butter, Chesapeake Bay soft-shell crabs and fresh-caught native fish. Open 4:30 p.m. daily. No reservations. 842-7233.

JUPITER-TEQUESTA

Backstage, 1061 East Indiantown Road. Burt Reynolds has an interest in this fine restaurant located near his theater. Open for lunch, dinner and late supper. Dinner specialties include Culibiac of salmon, veal chop zingara, blackened swordfish and steak diane. Appetizers range from potato skins to New Orleans shrimp remoulade. Champagnes fairly priced plus an extensive wine list. 747-9533.

Cobblestone Cafe, Gallery Square North at 383 Tequesta Drive. Blackboard specials change daily. Plum de veau veal prepared en croute, rack of veal, veal chop stuffed with ham and cheese, and veal francaise. Specialties include duck with bing cherries, breast of capon and shrimp with mustard sauce. Luncheon and dinner. 747-4419.

Harpoon Louie's, 1065 SR A1A. Located on the shores of the Jupiter Inlet, with a view of the Jupiter lighthouse — this is a casual all-around restaurant. Imaginative breakfasts from 7 to 11 a.m. feature freshly baked items by Irish pastry chef and an English-style mixed grill. Lunch is from 11 a.m. to 5 p.m.; dinner from 5 until 10 p.m. Dine casually on the canopied porch. 747-2666.

La Caravella, 350 U.S. Highway 1 in the Jupiter Bay Shops. Enjoy the happy marriage of Italian cuisine with a French touch. For luncheon, chicken in champagne, veal piccata, eggs Benedict and



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outstanding cold entrees. Seafood runs the gamut from zuppa de pesce to frog-legs provencale and Dover sole. 744-1978.

INDIAN RIVER COUNTY

VERO BEACH

Forty-One, 41 Royal Palm Blvd. Imaginative French chef, elegant decor and French service combine to make this restaurant one of Florida's best. Fresh oysters topped with caviar and creamy horseradish sauce, seafood bisque, iced cucumber soup, sweetbreads, seafood crepe Brittany, grouper Bonne Femme, bouillabaisse and sauteed shallots are featured. They're open Monday through Friday, 12:30 to 2:30 p.m. and 6 to 10 p.m.; Saturday and Sunday, 6 to 10 p.m. 562-1141.

Ocean Grill, Sexton Plaza. On the ocean, this landmark seems fashioned of driftwood. Inside there is a museum of wrought-iron ships' bells, stained-glass windows and mahogany. Feast on Indian River lump crab caught in the river at the restaurant's back door, plus local fresh fish. Good steak and daily specials also are featured. They're open Monday through Friday from 11:45 a.m. to 2:30 p.m.; Monday through Saturday 6 to 10 p.m. and on Sunday from 5 to 9:30 p.m. 231-5409.

P.V. Martins Beach Cafe, 5150 N. A1A, between Fort Pierce and Vero Beach. This oceanfront restaurant has a casual, Florida atmosphere. Items from seafood and alligator tail and oysters conch-style to barbecued ribs are served. 465-7300 or 569-0700.

MARTIN COUNTY

JENSEN BEACH

Frances Langford's Outrigger Resort, 905 S. Indian River Drive. Polynesian setting on the Indian River offers Polynesian and American fare. Try the Outrigger Tiki, a combination of sliced barbecued pork, chicken and lobster with Chinese vegetables and served with a secret sauce. Open every day. Luncheon is served noon to 3 p.m.; dinner, 6 to 10 p.m. Come by boat or car. 287-2411.

STUART

Benihana of Tokyo Steak House, on the St. Lucie River at the bridge on Ocean Boulevard. Hibachi cuisine is cooked at the table. Japanese chefs perform their unique skills with flashing knives as they prepare steak, shrimp and vegetables in full view of the diners. Lunch and dinner. 286-0740.

Conchy Joe's, 3945 N.E. Indian River Drive. Splendid views of Indian River. Raw bar snacks from 11:30 a.m. until 10 p.m. Luncheon and dinner menu offers fish, steaks and ribs from the wood grill, plus alligator and Bahamian conch chowder and fritters. 334-1130.

Jake's, 423 S. Federal Highway. Their salad bar features clams on the half shell, soup kettle of the day, steaks, fish and sandwiches. Sit by the fire if it's cool. Lunch is served Monday through Friday, dinner every day. 283-5111.

BROWARD COUNTY

DEERFIELD BEACH

Pal's Captain's Table, Hillsboro Beach Boulevard and the Intracoastal Waterway. Come by auto or boat. Pal's menu features fresh seafood, salads and traditional favorites with continental service and Intracoastal views. Open for lunch, dinner and Sunday brunch. 427-4000.

LIGHTHOUSE POINT

Cap's Place, 28th Court. This offbeat restaurant is accessible by boat only. Drive your car to the dock, turn on the light and a boat will take you over. Specialty is seafood. Call for exact address. 941-0418.

POMPANO BEACH

Harris Imperial House, 50 N. Ocean Blvd. It doesn't look like a Chinese restaurant, but legions come for the Cantonese as



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well as American fare. Evening luau buffet is extremely popular and the price is right. They serve lunch and dinner. 941-2200.

FORT LAUDERDALE

Casa Vecchia, 209 N. Birch Road, situated on the Intracoastal Waterway. An exciting restaurant conceived by the proprietors of Down Under and La Vieille Maison. A charming old house transformed into an engaging Mediterranean restaurant, featuring the ultimate in northern Italian and French Riviera cuisine. Reservations are a must. 463-5465.

Down Under, 3000 E. Oakland Park Blvd. Truly down under the Oakland Park bridge. Sit at tables according to your mood — patio, porch, balcony, waterfront, garden or tavern. Dine on great food and wine. They serve lunch Monday through Friday. Dinner 6 to 11 p.m. daily. 563-4123.

Le Dome, 333 Sunset Drive. A panoramic view of the city is offered in this rooftop restaurant. Osso buco, rack of lamb and San Francisco's cioppino are on the menu. Open 6 to 11 p.m. daily. 463-3303.

Les Trois Mousquetaires, 2447 E. Sunrise Blvd. It's worth a visit just for the pastry cart. Classic French cuisine is served. They serve lunch noon to 2:30 p.m. Monday through Friday. Dinner 6 to 10 p.m. except Sundays. 564-7513.

Orsini's, 2400 E. Las Olas Blvd. Famed Manhattan restaurant brings a romantic ambience and sophisticated Italian cuisine to South Florida. Windows of the restaurant overlook garden and courtyard of flowers, waterfalls and exotic birds. A la carte menu features pastas which range from tortellini to fettuccine with imported Italian mushrooms. Also gnocchi and risotto with seafood. Scampi alla Romana and chicken breasts with artichokes are Orsini specialties. 467-2400.

Renaissance, West of Fort Lauderdale off S.R. 84 at Bonaventure Inter-Continental Hotel and Spa. Exquisite and expensive fare is served on Royal Doulton china. Appetizers include oysters topped with leeks gratinee, lobster medallions and escargots en croute. Entrees include duckling, rack of lamb, chateaubriand and veal chops. Dining room overlooks spectacular waterfalls. Dinner only. 474-3300.

Sea Watch, 6002 N. Ocean Blvd. Dine where the windows open to the ocean breezes or in air-conditioned comfort. Enjoy seafood or beef. Prime ribs are roasted in rock salt and served with creamy horseradish sauce. Other specialties include ocean-fresh Florida pompano and red snapper. 781-2200.

Yesterday's, Oakland Park Boulevard at the Intracoastal. Main dining room serves Continental/American fare; the gourmet Plum Room offers a special menu with the added attractions of foot pillows and telephones at the tables. The Upstairs Porch is a greenhouse saloon with a view of the Intracoastal. 561-4400. □



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MARILYN TULLY

THE STARS & YOU

Aries *March 21 — April 19*

Your ruler Mars creates a decidedly different outlook on your life this month, after it leaves Scorpio on the third and enters Sagittarius. You are off and running, and could even be on a long journey at this time. On the 16th you must pull back on the reins when Saturn enters the picture and makes demands on you. Emotional issues, illness, or unhappy circumstances in family affairs may develop this month and require some delicate negotiations on your part. Many planets have moved into Pisces, a sensitive sign, and you are called upon to be a mediator. A Pisces could be in the middle of the controversy, but this is only a temporary state of affairs.

Taurus *April 20 — May 20*

Unusual conditions exist in your house of career and worldly acclaim that can bring you into the public eye. Getting involved in new trends can bring attention to your talents, and possibly get you a position you have always dreamed of having. A change in your look is on the agenda as well, as your self-image is becoming more current with the times. The creative side of you is demanding new expression and the work place is the area to start using these new influences. On the 10th and 11th your ruler Venus conjuncts Jupiter and you come up with a brilliant idea that will set you apart from the crowd. Every financial edge you can take now will be to your long-range benefit.

Gemini *May 21 — June 20*

You are definitely getting and giving mixed messages, with the influence of Saturn and Uranus both in Sagittarius and opposite your sun sign. Your radical attitudes about education, philosophy and your general outlook are bound to raise some eyebrows and cause some confrontations. You have opportunities to express your views to the public now, including publishing that book, if you have it down on paper. If you don't have a book ready, an inspirational idea can strike you at any moment; it could be the seed that inspires a great work. Those Geminis already established in the literary world can achieve some long-awaited recognition.

Cancer *June 21 — July 22*

This is the month your sixth sense is working overtime, and it is a good idea to listen. Unusual conditions are developing at the work place with coworkers or with employees, and you should be on top of what is happening. This is an aggressive month for you of making changes, forcing issues and starting new projects. By the end of the month there will be a reshuffling of the top brass and somewhere in there is a chance for your advancement. A long-term commitment or contract can play an important role in your future. Money and improved financial potential are the result of Jupiter and three other planets in your solar eighth house, the first two weeks of the month.

Leo *July 23 — Aug. 22*

Every opportunity you have been working toward can come to fruition this month, if you have done your homework. You are at an advantage in creative fields and in your love life. Self-expression is the common denominator and this month you have both the determination and the opportunity to make your dreams come true. You have a new outlook on love; new faces appear and new opportunities arrive. Travel, publishing, writing and teaching all play a role in the scenario, but long-term business goals are the common denominator for all the activity. You create an unusual partnership that solves some of the problems you could not handle alone.

Virgo *Aug. 23 — Sept. 22*

Last-minute changes in plans set the pace for the rest of the month, and it will seem like nothing is under your control. Still, you recognize opportunities in the chaos. Back to the drawing board for future plans, you must take a different direction, a fresh outlook on almost everything. On the one hand, opportunity from Uranus closes a worn-out phase of your life, even though the work involved in the change is monumental and awesome. Job changes, a different environment and expansion are all part of the new direction. This phase takes time, so be prepared for long-term commitment to the project. On a personal level, this month is a turning point for you.

Libra *Sept. 23 — Oct. 22*

An agenda of exciting social activities with a twist of inventiveness brings new friendships and interesting people into your life. The bizarre will become the ordinary as your ruler Venus brings a new wave of people with avant-garde causes into your life. Involvement with children, young people, artists, creators, empire builders and other movers can lead you to new ideals and new goals. You are on a different track than ever before, discovering places, people and things that you did not know existed. It is a good month for finding hidden treasures, both psychological and physical, so keep your eyes open at garage sales and antique stores. After the 14th, sensitivities are heightened.

Scorpio *Oct. 23 — Nov. 22*

This is a month of action as your co-ruler Mars moves into Sagittarius and gives you a chance to move ahead on financial plans. The desire to spend will be hard to resist, so set your limits at the beginning of the month and then stick to your budget. You do have the opportunity to expand and even attract more financial backing if you want it, and forces demand you to make a progressive move. This means another long-range commitment, so make sure you gear yourself psychologically. There are unusual demands and conditions around your home and personal life now that require an inventive solution, and this responsibility can distract you from your work.

Sagittarius *Nov. 23 — Dec. 21*

With Saturn exerting an important new influence in your astrological chart, you have recently become aware of how others depend on you, and your role as caretaker. More demands are being placed on you and your personal responsibilities are mounting, but this will please you. You are rewarded justly for your effort, and spurred on to make an even greater effort to help others, both on the psychological and financial levels. The philanthropist in you is emerging and in expressing your ideology you will win others over to your team. A new phase in your love life begins the 14th with many romantic evenings and beautiful settings allowing deeper relationships to develop.

Capricorn *Dec. 22 — Jan. 19*

Freedom at last! You have a chance to solve many of the problems that plague you, and begin a path of less stress, more love and more time to do what you want. This month begins a phase when you should take every opportunity to meet new people, change conditions, travel, join new groups and seek adventure. It will be a memory-building phase that lasts for several years, and February is the month you make that decision to do your own thing for awhile. A release from responsibilities and pursuing new goals are on the agenda. Many financial opportunities will arise this month that change your attitude and your direction in the money department.

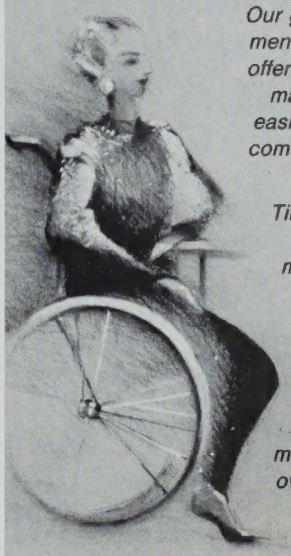
Aquarius *Jan. 20 — Feb. 19*

Four planets in your sign the first half of this month give you the edge on everyone and everything. You can certainly make yourself seen and heard, and your brilliance will show through. Higher authorities are watching you and grooming you for further advancement, so keep on your toes. It has been a long haul to get where you are, but a last big push this month can bring you to an even higher level of achievement, success, awareness and acceptance. You will find reason to change your lifestyle or reset your priorities. A change of residence or business address can even be on the agenda. The full moon on the 24th can settle stressed relationships.

Pisces *Feb. 20 — March 20*

Most of the action is behind the scenes for the first half of the month, planning, researching and preparing for a really big second half. When four planets are in Pisces after the 14th, you can take center stage. Your intuition, sensitivities and compassion are the key to your success and now they are working for your personal self-expression. You have publicity when you need it, love when you want it, but money only when you work for it. Pisces is periodically energetic, but consistency is the key. If you're not careful, the full moon on the 24th can begin a 28-day cycle when you take a few too many financial risks, so watch your budget. □

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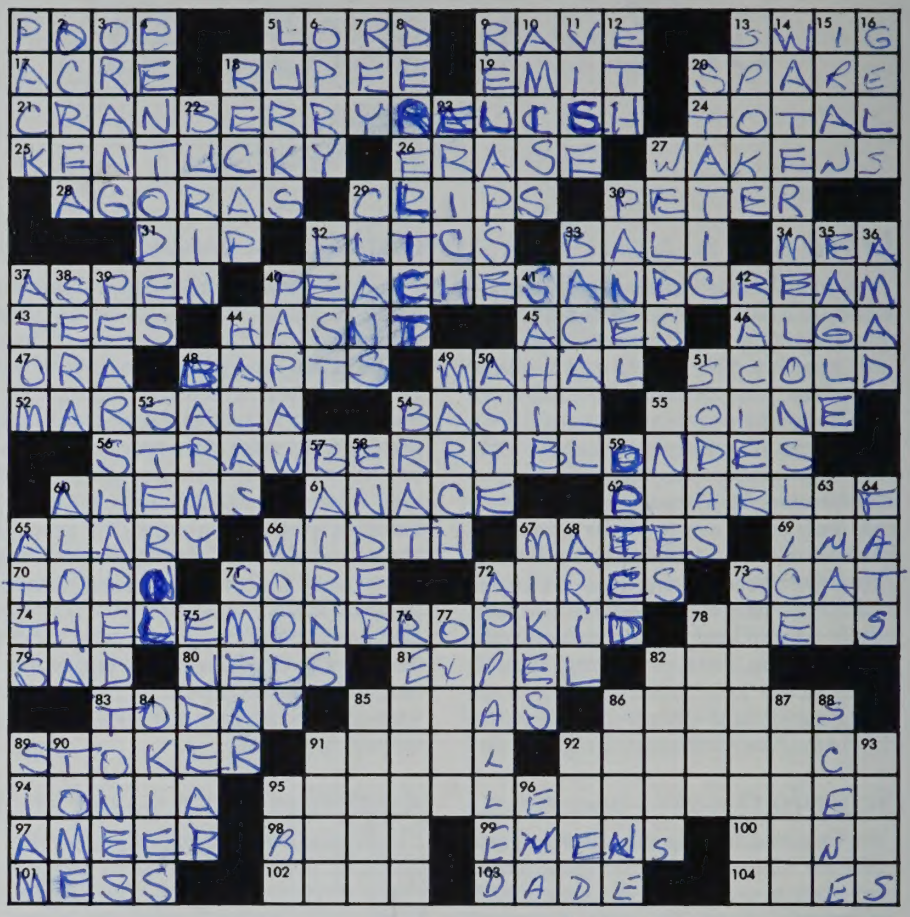
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SOLUTION ON PAGE 160

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33 "— Ha'i"
34 "Oh, give — home..."
37 Ski resort near Leadville
40 Enviable complexion
43 Pro shop items
44 — a chance (no go)
45 Serves winners
46 Seaweed
47 Feast — famine
48 Cerain Christians: abbr.
49 Taj —
51 Give what-for
52 Dessert wine
54 Potherb
55 Language of the N.T.
56 Fair-haired beauties
60 Attention getters
61 Sleeve contents
62 "One — great price"
65 Wing-like
66 A dimension
67 Yokefellows
69 "— Big Girl Now"
70 Local: pref.
71 Athrob
72 Buenos —
73 Ella's forte
74 Bob Hope movie, 1951
78 They press torts
79 Blue
80 Rorem and Romero
81 Winkle out
82 Natter
83 Now
85 Festive dos
86 Fills the bill
89 "Dracula" author
91 Schoolchild
92 Ends with a period
94 Neighbor of Lydia
95 Shipshape
97 Moslem money-bags
98 Compete in a rodeo
99 Equalizes
100 Bluefin
101 Snafu
102 500-mi. race
103 Miami's county
104 Grasps

DOWN

1 Bundle
2 Buckwheat stem feature
3 Zoo beast, for short
4 Voltage amplifiers
5 Hangs around
6 Grand Ole —
7 Spanish king
8 Abandoned
9 Backslide
10 Errant
11 Workbench adjunct
12 Ordinal ending
13 Said
14 Summer dessert
15 USSR neighbor
16 Collages
18 Synopsis
20 Radio woe
22 Engraving tool
23 Von Stroheim
27 Enduring bonds
29 Highlander groups
30 Wallboard
32 Ending with song
33 Bogart's wife
35 NFL-er
36 "Diary of — Housewife"
37 Molecule member
38 Therapeutic agents
39 Pavarotti sounds
40 Custard-apple kin
41 Indian Sir
42 Not so prim
44 "Papa Bear" (George —)
48 Silly, in Soho
49 Parade
50 "— sow, so..."
51 Soft drinks
53 Unsaturated alcohol
54 Spoiled kid
55 Cypress features
57 Inverness infants
58 Over
59 Chose
60 Oahu word
63 Quoted quatrainist
64 Diet no-nos
65 ABA members
66 One of the Allens
67 Wallace and Hammer
68 Seed exterior
71 Traduce
72 Horrified
73 Undermines
75 Charm
76 Try to join again
77 Early spring bloomer
78 Italian painter
82 Kelly and Fowler
84 Steinbeck's migrants
85 Protect
86 Rouen's river
87 Provide with
88 Playwright's unit
89 *King and I* locale
90 Big dictionary
91 Nabokov novel
92 Legged it
93 Lively times
95 There, to Ovid
96 ZsaZsa's sister



REMEMBER WHEN

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